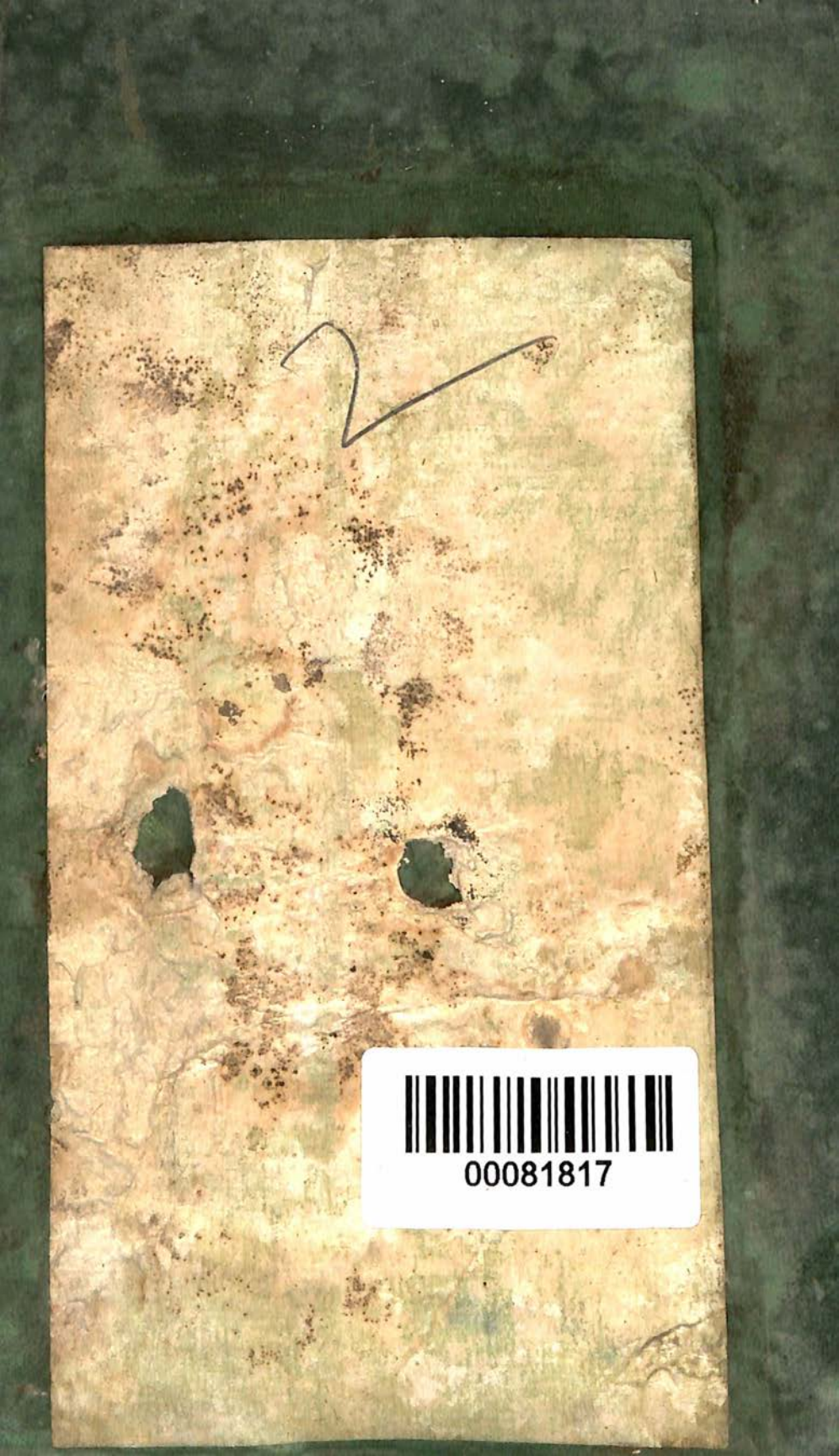
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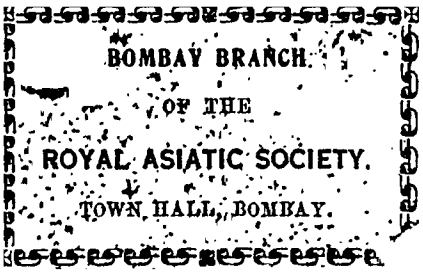

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THE

GREAT DIONYSIAK MYTH

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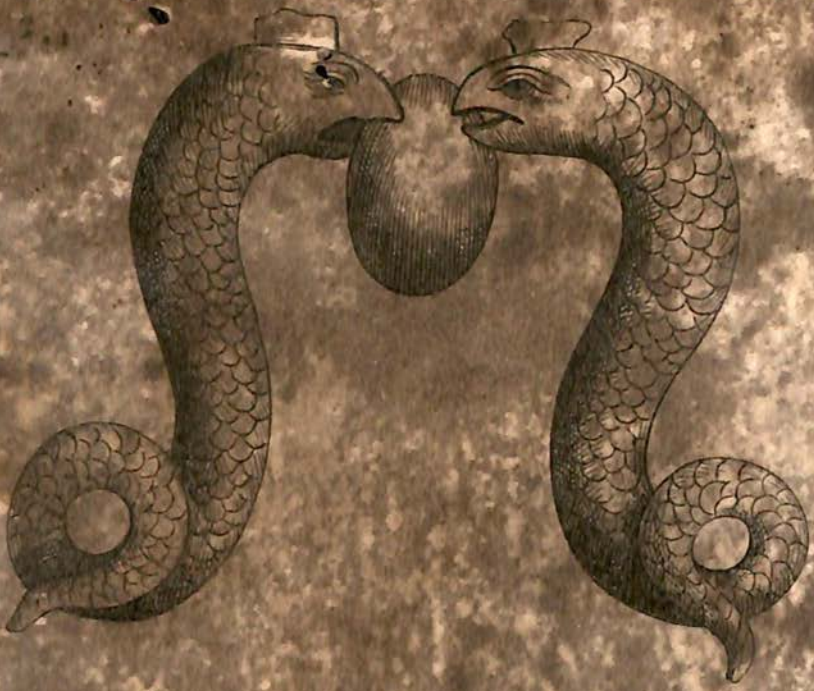

DIONYSOS PSILAS.

THE

GREAT DIONYSIAK MYTH

BY ROBERT BROWN, JUN., F.S.A.

> 'I strive and struggle to deliver right
> That music of my nature, day and night
> With dream and thought and feeling interwound,
> And inly answering all the senses round
> With octaves of a mystic depth and height
> Which step out grandly to the infinite
> From the dark edges of the sensual ground!
>
> ELIZABETH BARRETT BROWNING

VOL. II.

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1878

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INTRODUCTION.

THE principal object of the present work is to trace the history of religious thought, as illustrated by mythology, to its most archaic phases in Western Asia; for the purpose of disclosing certain root-principles of belief which, being of almost universal acceptance, may, if deliberate human opinion is indeed valuable, be relied on as an embodiment of actual truth; and of showing that, in accordance with the teaching of our Sacred Books, man has not gradually raised himself by his own unaided efforts from the lowest depths of belief or conjecture, but that his career reveals a falling away from a high primitive faith, from a simple trust in the Supreme, to complicated systems of perverted truth—trees, the life-sap in which is ever wasting with the course of time, so that they have either actually already perished, or are inevitably doomed to destruction from their own inherent defects. Human progress is somewhat like the course of a circle or an ellipse, or, in the noblest cases, like spiral circles ever rising; it is no straight line of continuous advance. The true heroic race moves, though doubtless at times amid error and eclipse, yet still ever from Eden to Eden,[1] from God to God; not from

[1] The Biblical Gan Aiden or 'Garden of Eden' has been compared with Ganduniyas, or 'the Enclosure of Duni,' an archaic name of Lower Kaldea. 'Ganduniyas is similar in description, watered by the four rivers, Euphrates, Tigris, Surappi and Ukni' (Geo. Smith, *Chaldean Account of Genesis*, 88).

primeval incomprehensibility to future nescience. That contrary views at present largely prevail and may for a time become absolutely dominant, does not occasion me any fear for the ultimate issue. The present Work being addressed to those of any religion or of none, my readers are not asked to accept or to reject any particular opinion or belief, but merely to consider the questions submitted, and to weigh well the evidence; and I have chosen the mysterious divinity Dionysos as my central figure, chiefly because his history in reality covers the entire field of research, and affords an admirable example of the principle of degeneracy in worship; and also because the Dionysiak Myth, besides being in itself replete with varied interest, has not as yet, in my opinion, received a sufficiently adequate treatment.[1] In the First Volume of the Work, after introducing the subject, I considered the divinity Dionysos as he appears in the Hellenik theologers, poets, and tragedians, in the historian Herodotos, in the ordinary cult of Hellas, and in Art. In the present Volume I shall consider Dionysiak Nomenclature, the protagonistic phases of the god, the introduction of his cult into Hellas, and his position in the Phoenician Outer-world. It is my intention, in a Third and concluding portion of the Work, to treat of Dionysos in his early home in the Perath[2] Valley; to sum up as far as possible solar religious thought and to show its basis; and, in illustrating the ultimate aspect of the myth, to disclose the general archaic concept of Divinity, and to consider its claims to acceptance. The true breadth and grandeur of what may seem at first glance an obscure and comparatively altogether unimportant subject, can scarcely be over-

[1] 'Bacchus seems to be fair game, as no nation can authenticate its claim to him' (Jamieson, *Hermes Scythicus*, 1814).

[2] Euphrates.

estimated. I have to thank my several critics, both at home and abroad, especially the kindly writer in the *Saturday Review*[1] for their notices of the First Volume, the main principles and positions of which have been denied by none.

To pass on to particulars. Every student of the Dionysiak Myth has cause to be grateful to Mr. W. H. Pater for his able and elegant *Study of Dionysus*.[2] Here the god is considered as 'the spiritual form of fire and dew.' I do not well understand the meaning of the word 'spiritual' in this connection; but if instead of fire and dew, Mr. Pater had described Dionysos as 'Heat and moisture, anthropomorphically regarded as a kosmico-solar divinity,' I should have quite agreed with him. The great difference between us is that Mr. Pater, like many of the German writers of the last generation, apparently entirely repudiates the Semitic element in the Dionysiak concept. Consequently, his diagnosis of the god, subtle and searching as it undoubtedly is so far as Theoinos-Dendrites is concerned, is sadly incomplete. As the reasons which induce me to differ from his view of the matter appear in almost every page of the present book, it is needless to allude to them in detail here. The mighty myth cannot now be dwarfed into a Vine-cult any more than it could in the time of Diodoros; although, so far as treatment is concerned, nothing is more different than the crude, crass handling of the historian and the delicate and imaginative touch of Mr. Pater. All the singular phases of the myth noticed by the latter will be found to receive a far fuller and profounder development in the kosmico-solar aspect of the god, even in those cases where Mr. Pater's views may be accepted as a partial explanation.

[1] August 11, 1877.

[2] *Fortnightly Review*, Dec. 1876.

I will endeavour to illustrate, by a few examples, the insufficiency of his mode of treatment.

1. 'Dionysos is the *Deliverer*.' The guests 'at the banquet' can think and speak as they cannot otherwise:[1] in fact 'wine in, wit out.'[2]

2. He bears sway with Apollon at Delphoi.[3] Hardly any explanation is given of this remarkable fact.[4]

3. He had a 'cinerary urn' there.[5] Hardly any explanation given.[6]

4. He chases the wolf, becomes wolf-like and mad, 'wronged by his own fierce hunger and thirst.'[7] I confess I can find no basis for this statement.[8] Mr. Pater well observes, 'At Delphi, the wolf was preserved for him,' and why? Because it was a symbol of him, even as it was of the solar Apollon, 'on the principle,' as Mr. Pater says, that Here, 'the gleaming heaven,'[9] loves the starry peacock-eyes. After noticing this alleged 'transformation, this image of the beautiful soft creature become an enemy of the human kind,' Mr. Pater remarks, 'And *now we see* why the tradition of human sacrifice lingered on in Greece in connection with Dionysus *as a thing of actual detail*.' What does this mean? Was the tradition and practice entirely mythical? Certainly not, for Mr. Pater immediately after mentions the well-known sacrifice of Persians by Euphrantides,[10] which by a trivial error he attributes to Themistokles. Here he says, that 'fable is endorsed by history.' But to use the term 'fable' in the sense of an alleged but not actual occurrence is simply to beg the question.[11]

[1] *Fortnightly Review*, pp. 756–7.
[2] Cf. Vol. I. 24, 144 *et seq.*; for explanation of the epithet, vide *inf.* VIII. i. *Lysios.*
[3] *Fortnightly Review*, p. 757.
[4] Vide Vol. I. 103, 144 *et seq.*, 271, 460.
[5] *Fortnightly Review*, p. 772.
[6] Vide *Inf.* IX. vi. *Zagreus.*
[7] *Fortnightly Review*, p. 770.
[8] As to the solar wolf, *vide* Vol. I. 249, Note 5.
[9] Cox, *Mythology of the Aryan Nations*, ii. 10.
[10] Vide Vol. I. 244, Note 1.
[11] As to the actual human sacrifices

5. 'A winged Dionysos, at Amyclae, was *perhaps* meant to represent him thus as the god of enthusiasm.'[1] This reminds us of Lord Bacon, and the talons of the sphinx.[2] The Amyklaian figure is merely the winged sun.[3]

I cannot but think that on the whole Mr. Pater attributes far too much of nineteenth-century refinement, too much of the spirit of Michael Angelo and Wordsworth, to these archaic Hellenes. He cannot tell us why the god is tauromorphic; and when speaking of the flight of Dionysos to the sea, he strangely calls the latter 'the original of all springs.' Okeanos could only be this by a later arrangement altogether artificial. But he shows us that these earlier earth-children had a rare, and, alas, now-almost-faded appreciation of the Persephone-splendour of their mother,[4] that the visible beauty mirrored the far deeper unseen glories, and that the god in his highest phase 'opens in his series of annual changes, for minds looking out for it, the hope of a possible analogy between the resurrection of nature and something yet unrealized, reserved for human souls.'[5]

With very strong confidence I have laid down the canon that Hellenik art and mythology 'are essentially anthropomorphic with respect to their divinities;'[6] and that 'apparent exceptions to the anthropomorphic canon will, on examination, only tend to illustrate and confirm it.'[7] It is therefore necessary to notice a theory started by Dr. Schliemann which, if correct, would absolutely destroy the value of the canon. This illustrious explorer, for whose energy and labours I have the deepest respect,

in connection with Dionysos, vide Vol. I. 135 *et seq.*; 243, 251; *inf.* IX. iii.

[1] *Fortnightly Review*, p. 756.

[2] Vide Vol. I. 68.

[3] Vide *Inf.* VIII. i. *Psilas.*

[4] Cf. Vol. I. 207.

[5] *Fortnightly Review*, p. 771.

[6] Vol. I. 124.

[7] *Ibid.* 125, Note 1. For numerous illustrations of this principle, vide *sup.* VII. *Dionysos in Art.*

and the results of whose efforts are of very high importance, as tending to establish the reality of several celebrated and disputed passages of ancient history, and to rescue them from the almost all-enfolding cloud-mantle of myth, is firmly of opinion that he has unearthed an owl-headed Athene and an ox-headed Here. If this be so, if the two chief Hellenik goddesses are thus represented, then farewell to any theory of Hellenik anthropomorphism. But it is evident that the greatest care must be employed in the investigation of an alleged phenomenon so abnormal. The question is evidently three-fold:—(1). Have any owl and ox-headed Hellenik female figures been discovered by Dr. Schliemann? (2). Are they intended to represent goddesses? and (3). Are they representations of Here and Athene? The evidence for the third and culminating proposition is based upon the remains discovered, as illustrated by the Homerik epithets *boöpis* and *glaukopis*.

First, as to Athene Glaukopis. Dr. Schliemann gives various representations of owlish utensils, and asks (the italics are his), '*What* goddess is it who is here found so repeatedly, and is, moreover the only one to be found upon the idols? She must necessarily be *the tutelary goddess of Troy, the Ilian Athena*';[1] and he proceeds to argue that *glaukopis* should be rendered 'with an owl's face.' The 'rude idols,' however, depicted on P. 36 of his work have no special feminine characteristics, and, therefore, are not necessarily representations of any goddess. On P. 115 is a 'vase cover with human face' of an owlish type, and it seems very questionable whether many of the other faces are not simply rough imitations of the human countenance. Even the 'splendid vase with a figure of the tutelar goddess of Troy, with her owl's head, two breasts, necklace, girdle, and other

[1] *Troy and its Remains*, 113.

decorations,'[1] would by no means be necessarily taken for an imitation of an owl, but might well be a peculiar mode of representing the human face, the whole treatment being highly conventional, *e.g.* the eyes are little breasts, the breasts large eyes. Mr. Gladstone, alluding to 'the operations of Dr. Schliemann,' seems to think that Athene may possibly represent 'the Neith of Egypt,' a position which I regard as untenable,[2] but adds, that he is not aware of any special relation between Neith and the owl.[3] He does not, however, accept Dr. Schliemann's theory on the point.[4] Mr. C. T. Newton, a very high authority on such a question, remarks cautiously, 'More ridicule has been thrown on Dr. Schliemann *than I think he deserves* on account of this speculation. We know that at Phigalia was an archaic statue of Demeter with a horse's head.[5] We know that the Minotaur has a man's body and a bull's head.[6] Whether the head on the Hissarlik vases *is or is not* an owl's head'[7]—I believe Mr. Newton has ultimately decidedly rejected Dr. Schliemann's views on the matter. To turn from the objects found, to Homeros and the linguistic side of the question, we find Professor Max Müller most positive against the theory of an owl-headed Athene.[8] He remarks, 'It requires a very small knowledge of Greek to know that Glaukopis cannot possibly mean owl-headed.' Having illustrated this, he continues, 'I cannot accept this sudden inroad on all our ideas, which would make us believe that the Greeks began by worshipping goddesses with owl's heads or

[1] *Troy and its Remains*, 307.

[2] Vide Vol. I. 176, Note 10.

[3] *Homeric Synchronism*, 248.

[4] Vide Speech at the Rooms of the Society of Antiquaries, March 22, 1877.

[5] I have endeavoured to show that this statue in reality represented the Phoenician Onka, vide Vol. I. 419 *et seq.*

[6] These instances of Semitic divinities do not assist the argument. Vide *inf.* IX. iii. *Taurokeros.*

[7] *Proceedings of the Society of Antiquaries*, April 30, 1874.

[8] Vide *Troy and its Remains*, 54.

dog's heads.'[1] It is observable that in *Ilias* vi., when the Troian matrons seek the temple of the Ilian Athene, there is no mention of Glaukopis; the goddess is Ageleia, the Forager.[2] But when Athene descends to restrain Achilleus she is described as Glaukopis;[3] 'and terrible her two eyes appeared to him.'[4] This circumstance is by itself to me conclusive that Homeros did not conceive either the Ilian or any other Athene as owl-headed. But if he was an actual bard, living comparatively near the time of the War, it is impossible that he could have forgotten such a striking circumstance. There might be another state of the case equally in harmony with my view, *i.e.* that the Troians worshipped an owl-headed divinity whom Homeros identified with the Hellenik Athene.

Next, as to Here Boöpis. He who had discovered an owl-headed Athene could hardly fail in bringing to light an ox-headed Here. The latter goddess was *almost* found at Troia—'I found upon a handle of black terra-cotta the head of an ox, executed with great skill; this involuntarily reminds one of Homer's "Lady Hera, with the head of a cow."'[5] There was not the slightest known connection between this carving and the goddess. Again, he 'found the handle of a cup with the beautifully modelled head of a bull, which probably (!) represents the *βοῶπις πότνια Ἥρη*: however, this *cannot* be *proved*, for up to that time I had never found an idol with the head of an ox.'[6] But he was close upon the discovery, and prophetically remarks, 'When excavations shall be made in the Heraeum between Argos and Mycenae, the image of this goddess with a cow's head will *doubtless* be found.'[7] He subsequently went to Mykene and found

[1] Speech before the Society of Antiquaries, April 30, 1874.
[2] *Il.* vi. 269.
[3] *Ibid.* i. 206.
[4] *Ibid.* i. 200.
[5] *Troy and its Remains*, 293.
[6] *Ibid.* 353.
[7] *Ibid.* 113.

it. I have not before me the result of the investigation by specialists of these latter finds. Mr. Newton went to Athens to see the various objects in March 1877, so it is merely a question of time. A somewhat brusque German correspondent of the *Athenæum* remarks, 'The odd notion that the oxen may represent ancient idols once associated with the worship of a certain "cow-headed Hera," is Dr. Schliemann's own, and hardly calls for a word of serious refutation. It remains to be shown, in the first place, that the said goddess ever existed in the imaginations of any antique people. So far as we are informed, she belongs solely to the explorer.'[1] Mr. Gladstone, though rejecting the owl-headed Athene, appears inclined to accept the cow-headed Here, remarking, 'The epithet boöpis seems therefore *possibly* to indicate a mode of representing Here which had been derived from Egypt, and which Hellenism refined.'[2] But he notices that 'the Homeric epithet is not confined to Here,' but is applied to at least three other females, a sufficiently strong proof that it referred to actual beauty, and not to symbolical disfigurement.[3] As Here is a purely Aryan divinity, Kamic representations do not affect the question respecting her.[4] Now a cow-headed goddess is no novelty; 'she-Baal the cow' and the Kamic goddesses are familiar;[5] it is only a cow-headed Here that is so incredible. But though I cannot grant that the worthy Doctor unearthed the venerable Here at Mykene, yet I willingly admit that his discoveries there were no less wonderful than those of Hissarlik. Speaking before the Institute of British Architects, Dr. Schliemann was able to refer to 'more than two thousand small cows or horned females of terra-cotta, as well as

[1] *Athenæum*, March 10, 1877, p. 327.
[2] *Homeric Synchronism*, 249.
[3] Vide also Mr. Gladstone's speech before the Society of Antiquaries, March 22, 1877.
[4] Vide Vol. I. 176–7.
[5] Vide *inf.* IX. iii. *Taurokeros*.

cow-heads of gold, and the large one of silver plated with gold, and with the golden horns found by me at Mycenae.' A picture of the large cow's head appeared in the *Illustrated London News*, Feb. 24, 1877, and is there described as 'the finest piece of art in the collection. It is by far the most delicately worked of all the articles now at Athens. The head of the cow, about 4½ or 5 inches long, is of silver, much discoloured, but very carefully modelled, and still showing the marks of the finishing-chisel. The horns are nearly 7 inches long, and are of pure gold. They are hollow. The head itself is solid.' Now, I apprehend, there is in this case no doubt that these figures, or some of them, represent horned females, and, if so, the symbolism is perfectly familiar. The great horned Semitic goddess, so often visible in the course of this investigation, very probably here stands before us; and this is exactly what we might reasonably anticipate, but the divinity is not Here. There is not a particle of evidence to show the identity. The Hellenes might very likely have named the stranger goddess Here as corresponding in place in the Pantheon with their own divinity, and horned, to distinguish her from the anthropomorphic spouse of Zeus; but of the Homerik use of *boöpis* nothing can be made in this connection. Exploration is such a delightful task, especially when so splendidly successful, that the coolest heads can hardly avoid letting theory far outstrip certainty or even probability. Arguments that seem irresistible when the pickaxe is still in hand have often to pale before a cold analysis. Put nakedly, the proof simply stands thus:—Homeros calls Here Boöpis: this epithet *must* mean cow-headed: Here was worshipped in Argolis: cow-headed figures have been found there: therefore, they *must* be representations of Here. There is, however, no necessity. Of course

unbelievers gibed and girded at the good Doctor. 'I was fearfully mauled and laughed at by the German philologists, who could not find words enough to condemn my presumption. The only exception [a most important one] was Professor Max Müller, who very wisely proclaimed that he should at once accept my interpretation as soon as I could *prove* to him that Boöpis was represented as a cow-headed monster. This I have done.' The reader can decide the question for himself, and the general result is, that neither Athene Glaukopis nor Here Boöpis will in any way affect the Hellenik anthropomorphic canon contended for in the present Work.

If abstract possibilities, the reiterated assertion of alleged facts, and the ingenious efforts of a lively imagination could advance a cause, nothing could well be more prosperous than the position of the theory of physical evolution, so popular in many quarters because of its supposed annihilation of much Christian doctrine; and constantly accepted with a touching credulity by many who are never wearied of calling for the most rigorous proof of matters which do not harmonize with their views of the suitable and the true. But even the splendid powers of observation of Dr. Darwin himself cannot 'evolve' one really formidable argument in favour of the theory, whilst the speculative excesses of many of his extreme followers, such as Professor Haekel, merely excite amusement in an unprejudiced mind. Professor Mivart has done good service in exposing these delusions; but the palm in this contest may fairly be assigned to Dr. Elam, whose admirable work, *Winds of Doctrine; being an Examination of the Modern Theories of Automatism and Evolution*, is absolutely conclusive. One of his critics well remarks,—'As a man of science, he mercilessly and scathingly tears to pieces, upon purely scientific grounds, the fanciful theories which it has

become so much the fashion to accept unhesitatingly. He shows how unscientific are these supposedly scientific dogmas; how largely their supporters deal in assumption, unfounded even upon a shred of fact; how, in short, there is no jot more of scientific evidence in favour of this theory of evolution than there is for the theory that the world rests upon the back of a tortoise.' I refer to the woeful plight of Physical Evolution, inasmuch as in the present Work I am concerned with its younger and dependent brother, Mental Evolution, a necessary corollary to the first, and equally baseless. Of course it may be unanswerably contended *in limine* that if the former is only a figment of the imagination, the latter is equally devoid of any real existence. But I pass this by, and propose to glance at Mental Evolution, as it appears in a work destined, I think, to become famous, as marking an era in the great mythologico-religious debate,—Dr. Goldziher's *Mythology Among the Hebrews.*[1]

In the Preface to the First Volume, I remarked, that a question coming rapidly to the front, in the great debates of the age, is, whether religion and all that it entails, sprang from man's unaided cogitations upon himself and the material world around? That question is now formally before us, and, while emphatically dissenting from Dr. Goldziher's theory, I gladly pay a sincere tribute to his great ability, varied scholarship, temperate expression of his opinions, and courage in declaring them. As the advance guard and forlorn hope of a powerful, but yet mainly undeveloped, army, he has exposed himself to a heavy fire from numerous quarters, a circumstance which, of course, can be no surprise to him. I am indirectly concerned with his work, because

[1] The references are to the translation of the work by Mr. Russell Martineau.

he opposes a principle which I unhesitatingly maintain, namely, that there is no gradual evolution in human thought, and that the earliest stages of religion and worship were infinitely superior to those which succeeded them. According to Dr. Goldziher, Religion arose out of Mythology, upon which it is therefore based, and in the religious stage of thought Polytheism precedes Monotheism. He endeavours to illustrate this by a consideration of the earlier history of the Hebrews, and attempts to show that down to about the time of Samuel we have very little earthly history in the Old Testament, which, in his opinion, is chiefly occupied in chronicling the ideas of certain early Semites respecting the phenomena of nature, the patriarchs and others representing various natural objects. Thus, Adam and Edom are the 'Red,' *i.e.* the Sun; Abel and Jabal are figures of the Dark Sky; Abhram, the 'High Father,' is the nocturnal heaven; Yischak,[1] the 'Laugher,' is the rejoicing sun; Yaakobh,[2] the 'Follower,' is the night; Labhan, the 'White,' is a solar figure; Noach, is the Sun-at-noon; Shem, 'the Lofty,' is the Heaven; Shamgar and Samson are solar heroes; and thus on. This method of treatment is perfectly familiar as applied to the *Ilias*, nor must we be surprised to see it attempted to be fitted on to the Old Testament. In each case, so far as I am now concerned, it is simply a question of evidence. We must neither hastily embrace Dr. Goldziher's opinions because they may have the charm of novelty or of an apparently scientific character, nor unhesitatingly reject them because they may appear to be ridiculous or profane. His object at least is good; he wishes to advance towards the highest Monotheism, 'in aspirations after the single living Source of all truth and morality.'[3] Having commenced by arguing that all men are possessed of the myth-making

[1] Isaac. [2] Jacob. [3] Introduction, xxx.

potency, a proposition which I regard as undeniable, he next proceeds to dissect a famous rhetorical dictum of M. Renan,—'Les Sémites n'ont jamais eu de mythologie.' Taking this statement strictly and not comparatively, he has no difficulty in showing its obvious incorrectness; the Arabians, Phoenicians, Kamites, Kaldeans, Assyrians, Arameans, Elamites, all had mythologies. What fact is better established? But, he contends, since these peoples possessed mythologies, so *must* the Hebrews have had one: or, in other words, because cats generally have tails, therefore Manx cats must have them; and the next dictum he approaches is that of Bunsen; 'The Bible has no mythology;' the greater part of his work being a reply in opposition to this statement. We are familiar with the Bible, and can therefore weigh his views respecting it. His general principle that Religion arose out of Mythology, and that Polytheism invariably precedes Monotheism, this assumed course of mental evolution will, I think, be found to be in direct opposition with facts, and will therefore be refuted by the general evidence of the case. I do not propose to examine here his theory in detail but, ere passing on, will notice as a specimen his treatment of two personages, Orion and Balaam, whom I have selected, as both are mentioned in the present volume. The former is cited as a famous instance of Old Testament mythology, but it is noticeable that Dr. Goldziher and his Mentor Professor Steinthal contradict each other in the interpretation of his name.[1] How baseless is such a notion will, I think, be apparent after the perusal of the Section on the Orionik Myth.[2] Next, as to Balaam. 'The name, Bile'âm signifies, "the Devourer,"'[3] a sun-devouring monster; the darkness is such, and such personages are often described as lame; so we find 'in the Agâdâ, "Balaam

[1] *Mythology among the Hebrews*; cf. Introduction, xxxv. with p. 427.

[2] *Inf.* X. v.

[3] *Mythology among the Hebrews*, 33.

was lame of one foot." So far all is regular. But then follows, "Samson was lame of both feet," a feature which does not suit the Sun-hero. . . . Only what is said about Balaam could belong to the old myth; what is said about Samson is later Agadic induction, which has no importance whatever.'[1] First, as regards the general authority of the Agâdâ.[2] 'As an authority for ancient myths, I altogether repudiate the Agâdâ. So far as I can judge the Agadic statements are either baseless fabrications or later intruders from foreign cycles of mythology.'[3] 'Everybody knows how the Agâdâh is a composition of the day, and in no way based on tradition; a rabbi applies for his purpose, rightly or wrongly, any story or saying he may have heard. With Dr. Goldziher, however, a rabbi of the fourth century knew traditionally that Balaam was lame in one foot, because it suits the idea of the Devourer which Balaam represents; but when a contemporary says in the same page that Samson was lame in both feet, which does not suit a sun-hero, then Dr. Goldziher considers it "an inference drawn in virtue of one of the hermeneutic principles of the Agâdâ!" Can such an arbitrary judgment be accepted.'[4] I presume not. So much for the Agâdâ generally, and for Dr. Goldziher's partial use of it. Again, he represents Balaam as 'a Devourer of the Hebrew people;'[5] but if there was any devouring at all in the case, they devoured him, so to speak. Next, with respect to his name; Balaam is said to have been a Kaldean, and therefore it is in that language, and not in the Hebrew, that the real meaning of the name must be sought for. It could only be connected with the Hebrew term, meaning to 'devour' or 'swallow,' by a play on words, like the ironical linking together of Babili

[1] *Mythology among the Hebrews*, 34.
[2] As to the Agada, vide Deutsch, *The Talmud*.
[3] Rev. T. K. Cheyne, in the *Academy*, March 10, 1877.
[4] *Athenæum*, March 10, 1877.
[5] *Mythology among the Hebrews*, 34.

and *balbel*, to 'confound.' Inman suggests, 'My lady the mother,' as the interpretation: my own view I give subsequently.[1]

The general interest in the great subject of religious mythology is ever increasing, and its real importance is being far more fully recognized now than formerly, as is evidenced by the number of works upon it which are constantly being produced. Amongst these may be mentioned Mr. John P. Lundy's *Monumental Christianity*,[2] an important volume dealing with 'the Art and Symbolism of the Primitive Church,' and replete with interesting information. Mr. Lundy's general view of the subject is excellent, although in the matter of details it must be admitted that he is often inclined to draw parallels between Christian and non-Christian symbolism, and ritual without sufficient foundation; a study of the latest authorities in Oriental discoveries would also have materially assisted his efforts, and their names might with much advantage replace some of the earlier modern writers whom he quotes. With the following statements I can cordially agree. The research 'reveals a unity of religion, and shows that the faith of mankind has been essentially one and the same in all ages.[3] It furthermore points to but one Source and Author. Religion, therefore, is no cunning devised fable of Priestcraft, but rather the abiding conviction of all mankind as given by man's Maker.'[4]

It is to be hoped that Signor Angelo de Gubernatis will add a second part to his able *Zoological Mythology*, and complete the subject by a treatment of the Semitic and other phases of the myth at present left unnoticed by him. He enters but slightly upon Hellenik animal legend, on account of the previous labours of Professor Max

[1] *Inf.* X. i.
[2] T. W. Bouton, New York.
[3] Cf. Vol. I. 6.
[4] *Monumental Christianity*, Preface, xvii.

Müller and the Rev. Sir G. W. Cox; but in reference to Dionysos, well remarks, that he 'has also the nature of a bull, but of a luminous one.'[1] In another place he attempts to connect the name Bakchos with the very obscure Vedic 'hero Bhugyus'[2] or Bhoudjyou, who is saved by the Asvins[3] in a mysterious vessel.[4] But this, even in the absence of evidence to the contrary, would be 'perilous guessing.' Bhoudjyou may, however, very possibly be a solar personage; and Langlois observes, 'Je crois que Bhoudjyou doit être le soleil, peutêtre le soleil pendant la nuit.'[5]

Viscount Amberley's *Analysis of Religious Belief* is in the main the production of a clever schoolboy; and, in the points which treat of the Founder of the Christian religion, frequently couched in language which cannot fail to be highly offensive to His followers. The Author's early death, combined with the lugubrious 'consolations' with which the work closes, unite in casting a dismal shadow over it. Our nearest and dearest ones may be dead. Well, we shall soon join them. How? Why our bodies will be buried near their bodies; pain and desire of all kinds will be over. We may be torn away when we think we have yet much to do, and thus our names, instead of becoming immortal, will be buried in oblivion. What matters it? 'For the disappearance of a single life is but a ripple on the ocean of humanity, and humanity feels it not.'[6] We must bow 'to the verdict of fate with fearless calm.' How know we that after death pain and desire will alike be over? From all such sources of

[1] *Zoological Mythology*, i. 297.
[2] *Ibid.* 392.
[3] 'The two powers which seemed incorporated in the coming and going of each day and each night, and which were represented as the chief actors in all the events of the diurnal play' (Prof. Max Müller, *Lectures on the Science of Language*, ii. 53, 75). In the west they appear as the Dioskouroi, Castor and Pollux (vide Macaulay, *Battle of Lake Regillus*).
[4] *Rig-Veda*, i. 116.
[5] *Rig-Veda*. Traduction de A. Langlois, 113, Note 4.
[6] *Analysis of Religious Belief*, ii. 496.

encouragement, from all such 'deeper consolation,' in the day of life and in the hour of death, Good Lord, deliver us! A glance at his 'Table of Contents' will show how far the vastness of the subject has overpowered the efforts of the writer. Under the head of 'Holy Books, or Bibles' are noticed the Thirteen *King* and *Tao-te-king* of China, the *Veda*, the *Tripitaka* or 'Three Baskets,' which forms the Buddhist Canon; the *Zend-Avesta*, the *Koran*, and the *Old and New Testaments*. Kaldea and Kam, marvellous sources of religious belief, to say nothing of some other regions, are entirely omitted from the enquiry. How incomplete must necessarily be any analysis of the kind in which such factors are disregarded! The following remarks, however, which occur in Lord Amberley's consideration of 'the ultimate elements' of 'the religious sentiment,' are well worthy of deep attention and more especially as coming from him. 'Can we rest content in the assumption that so vast a superstructure as that of religion has no solid foundation in the mind of man?'[1] 'We have, strictly speaking, three fundamental postulates involved in the religious idea:—

> First, that of a hyperphysical power in the universe.
> Secondly, that of a hyperphysical entity in man.
> Thirdly, that of a relation between the two.[2]

Again: 'Philosophy or Reasoned Thought, and Science or Reasoned Observation, have both led us to admit, as a fundamental principle, the necessary existence of an unknown, inconceivable, and omnipresent Power, whose operations are ever in progress before our eyes. And this is the cardinal truth of all religion.[3] Ably arguing against the 'philosophy which denies all connection between the necessity of a belief and its truth,' he observes, 'We cannot reasonably turn round upon ourselves and say: "No doubt my

[1] *Analysis of Religious Belief*, ii. 383. [2] *Ibid.* 386. [3] *Ibid.* 428.

mind forces this conclusion upon me as a necessity of thought, but so many assumed necessities have turned out not to be necessary at all, that I must refuse to listen to my mind;" for this is not really the caution of science, but the rashness of philosophic theory. For *we can have no higher conviction than that arising in a necessity of thought.* Nothing can surpass the certainty of this. Grant that we may be wrong; we can never know it, and we can have no reason to think it. To oppose to a necessary belief such a train of reasoning as this:—

> Necessary beliefs (so-called) have often proved false;
> This is a necessary belief (so-called);
> Therefore it may prove false;

is in reality to seek to overthrow a strong conviction by a weak one; an intuition by a syllogism; a proposition felt immediately to be true by a inference open to discussion.'[1] This is admirably expressed, and I shall have subsequently to remind the reader of the force of the argument when we arrive at the consideration of the basis-ideas of the archaic Religious-mythology of Western Asia.

Research into the history and belief of the early inhabitants of Kaldea continues with unabated zeal. The Rev. A. H. Sayce by his recent work, *Lectures upon the Assyrian Language and Syllabary*, has still further increased the vast debt of gratitude due to him from all students for his unrivalled achievements in this direction; and his worthy coadjutor, M. François Lenormant, labouring with unwearied diligence, has made a most valuable addition to our knowledge by his *Étude sur quelques parties des Syllabaires Cunéiformes*, in which, amongst other things, he has very successfully repulsed some recent attacks upon the existence of the Akkadian language, made by certain sceptics whose weapons are furnished by 'une érudition toute de

[1] *Analysis of Religious Belief*, ii. 530.

seconde main et une étude insuffisante de la question.' M. Lenormant's recent pamphlet, *Les Dieux de Babylone et de l'Assyrie*, contains a very able summary of the subject within a most moderate compass; and as regards the future, happy results may be fairly expected, especially from the contemplated Eastern expedition, of Mr. St. Chad Boscawen, a worthy successor of the late George Smith, whose so early removal from the scene of his splendid labours has caused a regret almost universal. Assyriology has also to lament the recent death of Mr. H. Fox Talbot, whose great and varied attainments shed fresh lustre on a noble name. May their literary descendants catch the torch of knowledge as it falls from dying hands, and bear it onwards unextinguished to illumine still more important discoveries!

It was my original intention to have completed this Work in the present Volume, but I have found it impossible to do so consistently with due breadth of treatment, and also on account of the rapidly expanding character of the subject of Religious-mythology. As it is obviously desirable that final conclusions should rest on as broad a basis as possible, I shall hope, in a subsequent Volume, to give a comparative review of solar religious idea. The present Volume, however, completes the investigation of the Dionysiak Myth in its progress westwards from the Perath Valley.

THE

GREAT DIONYSIAK MYTH.

CHAPTER VIII.

DIONYSIAK NOMENCLATURE.

SECTION I.

THE EPITHETS OF DIONYSOS.

THE NATURE of the divinities of mythology is best understood by a careful examination of the terms applied to them, and the combined force and bearing of the various epithets of Dionysos here noticed will give the *eikon* of the god.[1] Whilst the following list does not pretend to be exhaustive, it claims to include all the more important Bakchik epithets; and thus may fairly be said to illustrate, in some degree, every phase of the highly complicated Dionysiak concept. The protagonistic characteristics of Dionysos, as embodied in the appellations Bakchos, Theoinos, Taurokeros, Chrysopes, Erikepeios, Zagreus, and Indoletes, will subsequently be severally noticed somewhat more fully.[2]

Agrionios.[3] The Savage. So called, according to

[1] Vide *inf.* IX. viii.

[2] Vide *inf.* IX.

[3] Ploutarchos, *Symp.* viii.; *Anton.* xiv. *Agrios*, Living-in-the-fields, hence wild, fierce, uncultured; *rusticus*, as opposed to *urbanus*. Cf. Pagan or Painim, *i.e.* Villager; Boor, cultivator-of-the-soil; Churl, a male (*e.g. carl*-cat, a tom-cat), hence a cultivator-of-the-soil; Clown, *i.e. colonus*.

Ploutarchos, who gives an account of his Orchomenian Festival, the *Agrionia*,[1] on account of his cruelty, *i.e.*, the ferocious nature of his original cult. Human sacrifices were offered in early times to the god as Agrionios,[2] and this feature of his character is also illustrated by his being represented as attended by lions, tigers, and other wild beasts.

Aigobolos.[3] Goat-smiter. A name of Dionysos at Potniai, the legend in connection with which has been noticed.[4] The epithet has also a phallic signification.[5]

Aiolomorphos.[6] Of-plastic-form. There is a singular and subtle double-appropriateness in this epithet. *Aiolos* signifies rapid and easy motion, and hence change. Thus Aiolos, the Wind-god, is the Changing-one. So the epithet in connection with Dionysos, the spirit of kosmic life, refers to the constant and infinitely varied changes in the natural world around—changes of colour, light, form, texture, substance, and position, ever-occurring under the influence of the hidden growth-power, and the concealed plastic and all-pervading energy of force. Thus nature stands before us under a myriad aspects, each changing, even as we gaze, beneath the influence of the flying Nymphs of the hours. But *aiolos* also signifies sheeny, variegated, and speckled; and is thus connected with the spotted Dionysiak skins and garments. Mr. Gladstone, when speaking of Aiolos and his descendants, remarks, 'Everything combines to raise the presumption about the Phoenicianism of the Aiolids, to the rank of a rational conclusion;[7]' and having noticed and rejected Hahn's explanation of the word, as meaning 'tattooed,' and hence 'a warrior,' and also referred to Canon Rawlinson's observation respecting the comparative simplicity of the dress

[1] Vide *sup.* VI. i. 2.
[2] Vide *sup.* IV. iii. 2; *inf.* IX. iii.
[3] Paus. ix. 8.
[4] *Sup.* IV. iii. 2.
[5] Cf. *Taurophagos*; vide *sup.* Vol. I. 133; *inf.* Sec. ii. *Goat.*
[6] *Orphik Hymn*, l. 5.
[7] *Juventus Mundi*, 137.

of the Aryan race, as contrasted with the far more elaborate ornamentation of the Semites, explains *aiolos* as meaning 'patterned,' and observes, 'Nothing could be more natural than that when a few prominent and conspicuous persons, from a Semitic country, came to settle in Greece, they should bring with them the customs and dress of their country, and that to them, in respect to the style of their habiliments, the name of Aiolos, meaning patterned or variegated, should attach.'[1] I have noticed the bright and gaudy character of the Dionysiak robes worn in Hellenik Drama,[2] and the whole connection between the god and gay-coloured, striped, and spotted garments is eminently Oriental.[3]

Aisymnetes.[4] Appointer-of-destiny. The word also means ruler, regulator, or umpire; and, as applied to the god, he who directs the course of nature and being, and gives to all their meat in due season.[5] According to the story in Pausanias, the statue of Dionysos Aisymnetes was made by Hephaistos, given by Zeus to his son Dardanos, who dwelt in the Phoenician Samothrake, and, after the taking of Troia, fell to the share of the hero Eurypylos, himself a descendant of Poseidon, who, on his return from Ilion, brought it into Achaia. The whole connection is Oriental and Kabeirik. Eurypylos, ere going to Troia, is said to have dwelt at Hyria in Boiotia, or not far distant, and thus was a suitable person to introduce the cult of a 'foreign daemon' (ξενικόν δαίμονα) into Hellas, and also to receive as a present a statue of Dionysos. When the cult of Aisymnetes was established in Achaia, we read that the human sacrifices previously offered to Artemis

[1] *Juventus Mundi*, 141.
[2] *Sup.* VI. iii.
[3] Vide *Nebridos'olos*; *inf.* Sec. ii. *Spots.*
[4] Paus. viii. 19–20. From Aisa, a personification of Fate, the Latin Parca.
[5] Cf. *Isodaites.*

Triklaria,[1] *i.e.*, the Triple[2] Artemis[3] of Klaros, ceased; and, as usual, the angry Molekh divinity becomes Meilichos, a name understood as 'the Appeased.'[4]

Aithiopais.[5] Child-of-the-sun-burnt-land.[6] *Aithos* signifies 'burning heat' or 'fire;' and, as an adjective, 'fiery'; Aithiops is thus the Sun-burnt, and the Asiatic stranger Pelops, the favourite of Poseidon, is similarly the Swarthy-faced; whilst the Phoenicians, according to a very probable interpretation, are the Dark-men, and the Edomites, the Dark-redmen.[7] Ethiopian is not altogether unsuitable as a general designation for the inhabitants of what is now called Africa and the East; for, besides its general appropriate signification with reference to complexion, the Hamites, who in very early times spread from India to the Atlantic, are the Sun-burnt-race.[8] This epithet is of clear and unmistakable significance in its application to Dionysos as Tammuz, the Burning-sun and child of the East; the solar and oriental character and origin of the god would indeed appear independently, but the occurrence of such a designation affords a crowning and complete illustration of the fact.

Akratophoros.[9] The Unmixed. The epithet means primarily a vessel of pure wine, and the god was so called at Phigaleia in south-western Arkadia, where he had a temple and a statue, the lower part of which was concealed

[1] Vide Apollon Klarios (Vol. I. 45).

[2] Cf. Hekate Triformis (Vol. I. 426), and representations of Artemis Ephesia.

[3] Vide *inf.* IX. iii. *Artemis-Orthia-Taurike.*

[4] Paus. viii. 19; cf. *sup.* VI. i. 2. As to curious statues brought from Troia, vide Vol. I. 359, note 6.

[5] Anakreon, *Frag.* cxxxv.; Bergk., *Poetae Lyrici Graeci*, iii. 1040.

[6] 'Tis the clime of the East; 'tis the land of the Sun.' Cf. 'The sun-stricken plains of the Persians' (Eur. *Bakchai*, 14).

[7] Rev. Isaac Taylor, *Words and Places*, 79.

[8] Cf. Lenormant, *Ancient History of the East*, i. 57–9. For the connection between the Phoenician Poseidon and the Aithiopes, together with a brief notice of their early history and reasons for not regarding them as the children of Aither, the pure upper-air of heaven, vide *Poseidon*, xvi–xviii.

[9] Paus. viii. 39.

in laurel and ivy leaves, whilst the upper part was of a bright vermilion colour, from being rubbed over with *kinnabar* or bisulphuret of mercury.[1] This epithet is applied to Dionysos, not as god of the vine, but as the life-blood of the world, the flowing spirit of existence.[2]

Ambrotos.[3] Immortal. 'The earth abideth ever.'[4]

Amphietes.[5] Having-a-yearly-festival.[6]

Amphithales.[7] Blooming-on-both-sides. This epithet, which also has the general meaning of All-flourishing, and as such is applied by Aischylos to Zeus,[8] alludes to the kosmic spirit of life beauty, Antheus, blooming all around. But also, in accordance with the singular duality of many Dionysiak appellations, it refers to the divinity who is equally potent in both the Upper- and the Under-world, in life and in death.

Antauges.[9] The Sparkler. A solar epithet.[10]

Antheus.[11] The Blooming. An epithet descriptive of the earth-life in its spring freshness and apparent beauty.[12]

Bakchas.[13] Equivalent to Bakcheutes, Full-of-Bakchik-phrensy.

Bakcheios.[14] A form of Bakchos, and hence used adjectively, *e.g.*, 'the Bakchik grape.'[15] The god was worshipped at Korinthos as Bakcheios the Exciter-to-phrensy.[16]

Bakcheus.[17] A form of Bakchos.

Bakchos. Bacchus. The ordinary name of the god, and generally regarded as of Hellenik origin[18]

[1] Cf. Paus. ii. 2; Arnobius, vi. 10.
[2] Cf. *inf.* IX. ii. *Theoinos.*
[3] *Orphik Hymn,* xxx. 7.
[4] Cf. *inf. Protogonos.*
[5] *Orphik Hymn,* liii. 1.
[6] Cf. *sup.* VI. i.
[7] *Orphik Hymn,* xlvi. 2.
[8] *Choephoroi,* 394.
[9] *Orphik Fragment,* vii., apud Macrob. *Saturnalia,* i. 18.
[10] Cf. *Eumolpik Fragment,* apud Diod. i. 11; *inf.* IX. iv. *Chrysopes.*
[11] Paus. vii. 21.
[12] Vide *sup.* VI. i. 1, *Anthesteria.*
[13] Soph. *Hydrophoroi,* Frag. ii.
[14] Herod. iv. 79; Soph. *Oid. Tyr.* 1185.
[15] Soph. *Thyestes en Sikyoni,* Frag viii.
[16] *Sup.* VI. i. 3.
[17] Soph. *Antigone,* 1122.
[18] Vide *sup.* IV. ii. 2; *inf.* IX. i.

Bassareus.[1] This epithet is manifold in meaning, and signifies (1) That which is spread abroad, *i.e.*, matter or the material world; (2) The vintage gatherer; and (3) is equivalent in Hellenik acceptation to Spotted-skin-wearer, the name *Bassara* being given to the Thrakian Bakchai clad in skins.[2]

Botryokosmos.[3] The Grape-decked. The Kosmos is the universe in orderly arrangement, as opposed to the Indigesta Moles or Unfashioned Mass of Chaos; and the epithet in question, although I do not say that such was its original meaning, aptly exemplifies the connection between the grape and wine, symbol of all life and passion, and the spirit of kosmic life. Thus understood, it is equivalent to Lord-of-the-universal-wine-life.

Bougenes.[4] The Ox-sprung. An Argolik name of Dionysos.[5]

Boukeros.[6] The Ox-horned.[7]

Brisaios.[8] A name said to have been given to the god from Brisa, a promontory of Lesbos, where he had a temple. It is probably of Semitic origin,[9] and is applied to Dionysos as the discoverer of honey,[10] which, as a natural production of the fostering earth, is sacred to him.

Bromios.[11] The Sounding or Noisy. Latin, Bromius. This, one of the most common epithets of the god, is applied to him in a derivative sense, as the patron of orgiastic worship and noisy and vociferous ritual. But in the light of his kosmogonic nature and according to the primal meaning of the word, it seems to refer more to sound than to noise, and to illustrate the connection of

[1] Hor. *Car.* I. xviii. 11.
[2] Vide *sup.* IV. i. 2; V. i. iii. *Taurokeros.*
[3] *Orphik Hymn,* lii. 11.
[4] Plout. *Peri Is.* xxxv.
[5] Vide *inf. Taurogenes.*
[6] Soph. *Triptolemos,* Frag. x.
[7] For comment on the passage, vide *sup.* IV. ii. 1; cf. IV. iii. 2; *inf.* IX.
[8] Androtion, *Frag.* lix.; cf. Persius, *Sat.* i. 76.
[9] Kenrick, *Phoenicia,* 100.
[10] Cf. Eur. *Bak.* 142 *et seq.*
[11] Ais. *Eumenides,* 24; Eur. *Bak.* 584, 726.

the Dionysiak concept with certain first principles, Semele-like, at the root and basis of things. Thus sound necessitates motion, which in turn necessitates force; and so the lord of sound is a being linked with the mysterious principles involved in the continuity and rhythm of motion and the persistence of force.[1] The epithet is also connected with the leonine aspect of the god.[2]

Charidotes.[3] Joy-giver.[4] As lord of life and all its pleasures, higher and lower. Another form of the epithet is Charitodotes.

Choöpotes. Deep-drinker. A name of Dionysos in connection with the Pitcher Feast or second day of the Anthesteria.[5]

Choroimanes.[6] Mad-after-dancing.[7] An epithet illustrative of the connection of the god with the rhythm of motion.

Choiropsalas.[8] Sow-seeker. A phallic epithet.[9]

Chrysokeros.[10] Golden-horned. A solar epithet resulting from the combination of *Kerasphoros* and *Chrysomitres.*[11]

Chrysokomes.[12] Golden-haired. A solar epithet.[13]

Chrysomitres.[14] Golden-turbaned or mitred. A solar epithet.

Chrysopes.[15] Golden-faced. Elector, the Beaming Sun.[16]

Dasyllios.[17] The Savage. The epithet is primarily applied to places almost impenetrable from thick under-

[1] Cf. *sup.* III. i. 1; IV. iii. 2.
[2] Vide Sec. ii. *Lion.*
[3] Plout. *Anton.* xxiv.
[4] Cf. *Il.* xiv. 325.
[5] Vide *sup.* VI. i. 1.
[6] *Orphik Hymn*, lii. 7.
[7] Cf. Soph. *Antigone*, 1152; *sup.* IV. iii. 1.
[8] Clem. Alex. *Protrept.* ii. 39.
[9] Cf. II. *Pet.* ii. 22; Aristoph. *Sphekes*, 1364.
[10] *Orphik Frag.* vi.
[11] Cf. Karneios, the Horned Sun, *sup.* IV. iii. 2.
[12] Hesiod. *Theog.* 947.
[13] Cf. Apollon Akersekomes.
[14] Soph. *Oid. Tyr.* 209.
[15] Eur. *Bak.* 553; *sup.* IV. iii. 2.
[16] As to the solar phase of the god, vide *inf.* IX. iv.
[17] Paus. i. 43.

wood, Latin *densus*. Hence it comes to mean that which is connected with, or belongs to, a remote and savage part of the country.[1]

Dendrites.[2] Lord-of-the-tree. A name given to the god as the cause of the growth of the fruits of the earth.[3]

Dikeros.[4] Two-horned. A helio-tauric epithet,[5] also applied to Apollon.[6]

Dimetor.[7] Twice-born. Latin, Bimatris. Applied to the god as the son both of Semele and Persephone, and as being himself both Zagreus and Dionysos. The life-vigour that springs from the foundations of nature, and which in its external forms perishes under the icy breath of winter and of time, is ever born again of the apparent-brilliance of Persephone, daughter of the eternal Nature-mother.

Dimorphos.[8] The Androgynous or twy-formed. Latin, Biformis. Applied to the god as the 'two-natured Iakchos,' male and female, the sexless spirit of kosmic life.[9] This phase of the god is illustrated in the group of Bakchos and Ampelos,[10] and by such concepts as the Hindu Ardanari-Iswara, represented as a male on the right side and a female on the left.

Dionysos. The original and principal name of the god.[11] Non-Hellenik in origin.

Diphues.[12] Two-natured. The sexless principle of life and growth considered in itself,[13] and not in an embodied form, in which it becomes *Dimorphos.*

Dithyrambos.[14] Euripides seems from the passage to

[1] Cf. *Agrionios, Oreskios.*
[2] Plout. *Peri Is.* xxxv.; Pindaros, *Frag.* cxxx.
[3] Cf. *sup.* III. i. 1; Donaldson, *Theatre of the Greeks,* 17.
[4] *Orphik Hymn,* xxx. 3.
[5] Vide *inf.* IX. iii.
[6] *Orphik Hymn,* xxxiv. 25. *Ibid.* l. 1.
[8] *Ibid.* xxx. 3.
[9] Cf. *Diphues, Thelymorphos.*
[10] *Sup.* VII. ii.
[11] Vide *inf.* IX. viii.
[12] *Orphik Hymn,* xxx. 2.
[13] Cf. R. P. Knight, *Worship of Priapus,* 75.
[14] Eur. *Bak.* 518.

have understood this very obscure epithet of the god as signifying the Twice-born, *i.e*, as being the son of Semele, and as having been subsequently concealed in the thigh of Zeus. But this is to be rejected, and the term has been very generally regarded as being inexplicable.[1] The god is also called Dithyrambogenes.

Dithyreites. He-of-the-two-entrances. According to one legend, the cave in which he was concealed by Zeus from Here[2] had two entrances; but the two great portals over which the god in his various phases rules, are the entrance of life into this world and the entrance of death into another. These, regarded physically, resolve themselves into the gates of Hades the unseen Under-world, eastern[3] and western,[4] the solar portals through which Dionysos passes in his ceaseless revolution. In further explanation of the occult epithet Dithyreites, and as an instance of the influence of mythology upon heraldry, a subject of great interest and one which yet remains for scientific treatment, I append the following illustration of the myth of Dionysos, Lord of the Two Doors. The heraldic Leopard is a beast of 'unkindly procreation and double Nature'—like Iakchos—'being ingendred between the Lionesse and the Pardus,' and 'thereupon called a Leo-pard.' The *pardos* is a male panther.[5] Thus like the Musimon or product of a ram and a goat, and the Tytirus,[6] the product of a buck-goat and a sheep, the leopard is 'exorbitant of Nature's general course and intendment.' 'This mis-begotten Beast is naturally enemy to the Lyon, and finding his own defect of courage to encounter the Lyon in fair fight, he observeth when the

[1] Cf. Müller, *Literature of Greece*, i. 133; vide *inf.* Sec. ii. *Dithyramb.*

[2] Cf. Eur. *Bak.* 292.

[3] 'The eastern gate
Where the great sun begins his state.'
(Milton, *L'Allegro*).

[4] 'The Gate of the West, the region of Bliss' (Bunsen, *Egypt's Place*, v. 147).

[5] Vide *inf.* Sec. ii. *Panther.*

[6] Vide Vol. I. 136.

Lyon makes his walk near to his Den, which (in policy) he hath purposely wrought spacious and wide *in the double entrance thereof*, and narrow in the midst, so as himself being much more slender than the Lyon, may easily pass. When he seeth the Lyon, he maketh towards him hastily, as if he would bid him battell in the open fields; and when he seeth the Lyon prepared to encounter him, he betaketh him to his heeles, and maketh towards his Den with all celerity, whom the Lyon eagerly pursueth with full course, dreaming of no danger by reason of the large entrance into the Den. At length through the vehemency of his swift course, he becometh so straitned in the narrow passage in the midst of the Den that he can go neither forwards nor backwards. The Lyon being thus distressed, his enemy passeth through his Den, and cometh behind him, and gnaweth him to death.'[1] This very singular and ancient account is evidently founded on some actual fact, but certainly on no fact connected with the habits of the animals. Similarly many comparatively modern authors have gravely repeated the statements of some ancient writers on natural history that the Panther or Leopard[2] is fond of wine, the real connection in the matter being that the beast is sacred to the Wine-god. In considering the following explication of the myth, the reader will commence by noticing the position of the Lion and Leopard in a Dionysiak connection.[3] The Lion, type of the hunting, flaming, diurnal Sun, speeds across heaven towards his fate and death in the Den of the Double Entrances, the nocturnal cave tenanted by the starry, spotted, kosmic, Dionysiak leopard of night, and where the noble beast is caught whilst going down the

[1] Guillim, *A Display of Heraldrie*, 4th edit. 1660, p. 255.

[2] 'The Leopard and Panther are considered as the same animal' (Rev. J. G. Wood, *Illustrated Natural History*, 31. On this point vide *The Pictorial Museum of Animated Nature*, i. 6).

[3] Vide *inf.* Sec. ii. *Lion, Panther, Spots*; X. v. *The Myth of Orion.*

'dark passages,'[1] and perishes; although only to be reborn in triumph at the eastern gate. The two animals, protagonists of night and day, are naturally hostile. There is a wide entrance to the Under-world, 'facilis descensus Averni;' the darkness flies from the light; 'the noble Shamas' pursues in all 'the vehemency of his swift course.' His enemy 'passeth through his Den,' and mounts into heaven behind the hidden Sun, whom he thus slays; and, according to a wild-beast-simile, and one, moreover, applied to an ignoble beast, gnaws him to death.

Eiraphiotes.[2] Thigh-sewn. Zeus, according to the myth, after the death of Semele, concealed the infant Dionysos in his thigh.[3]

> So men said
> Hereafter he was cradled in Jove's thigh
> (From the assonance of words in our old tongue
> For 'thigh' and 'hostage'[4] the old fable grew).[5]

This epithet, like many of the above, illustrates the double aspect of the god, as being in a special and peculiar manner his father's son as well as his mother's; and thus standing as a direct representative and intelligible personification to man of the All-father and invisible God.[6]

Eleleus.[7] The Shouter. This, according to Ovidius, was a common name of the god amongst the Hellenes. Eleleu or Alale is a loud cry or shout joyous, dolorous, or defiant.[8] As the epithet Elelichthon connects the god with motion, so Eleleus links him with sound. But as one signification is by no means necessarily exhaustive of an epithet, Eleleus may have a Semitic connection with *helel*, to 'irradiate'; and may also signify Lucifer, the Light-

[1] Εὐρώεντα κέλευθα (*Od.* xxiv. 10).
[2] *Hom. Hymn*, xxxiii.
[3] Cf. *Orphik Hymn*, xlviii.
[4] Μηρός—ὅμηρος.
[5] Milman, *The Bacchae.*
[6] Cf. *Merotraphes.*
[7] Ovid. *Metam.* iv. 15.
[8] Vide Vol. I. 157.

bringer.[1] The appropriateness of such an epithet to the solar Dionysos, 'leader of the chorus of fire-breathing stars,' is obvious.

Elelichthon.[2] Earth-shaker. This, which is also a common epithet of Poseidon, is applied to the god primarily as the patron of the orgiastic dance, by means of which he is the 'shaker of the land of Thebai.' So we read of the Bakchai, when phrensied, that 'nothing was unmoved by their running.'[3] The epithet, however, has probably a secondary meaning as applied to a chthonian divinity;[4] and is also connected with the god as the lord of motive power, one of the chief manifestations of life.

Eleuthereus.[5] The Bestower-of-freedom. Mr. W. H. Pater, in his elegant *Study of Dionysus*, speaks of the god as having been named from the place, instead of the place having been named from the god.[6]

Ephaptor.[7] The Caresser. This epithet means primarily one-who-seizes-on, and hence a kindler or inflamer;[8] and, lastly, one-who-caresses. It contains the idea of the life-inflaming power of the world evolved into personal amorousness.[9]

Eriboas.[10] The Loud-crying.[11]

Eribromos.[12] The Loud-shouting.[13]

Erikepeios.[14] Spring-time-garden-growth: *i.e.*, the ever renewing life-power of the vast visible world.[15] Dionysos Erikepeios is identical with Protogonos the First-born, who is also Oögenes the Egg-sprung, and Tauropos the Bull-faced.[16]

[1] *Isaiah*, xiv. 12.
[2] Soph. *Antigone*, 153.
[3] Eur. *Bak.* 727.
[4] Vide *Rexichthon.*
[5] Paus. i. 20.
[6] *Fortnightly Review*, Dec. 1876, p. 758; vide *Lysios.*
[7] *Orphik Hymn*, lii. 9.
[8] Cf. Eur. *Bak.* 777.
[9] Cf. *Polyparthenos.*
[10] Pind. *Dithyramboi*, Frag. iii.
[11] Cf. *Bromios.*
[12] *Hom. Hymn*, xxiv. 1.
[13] Cf. *Eriboas.*
[14] *Orphik Hymn*, lii. 6.
[15] Cf. *sup.* II. iii. 3.
[16] Cf. *Orphik Hymn*, vi. with lii.; *sup.* V. v. 3; *inf.* IX. v. *Erikepeios.*

Ernesipeplos.[1] Clad-in-mantle-of-green; *i.e.*, Erikepeios personified, the Earth-spirit wrapped in foliage; as Eos, the Dawn, is Krokopeplos, Clad-in-mantle-of-saffron, and Death and Night, Melampeplos, Clad-in-mantle-of-black.

Euaster.[2] One-who-cries-'Eua.'[3]

Eubouleus.[4] The Wise-counselling.[5] When Dionysos takes his place as an adopted Aryan Sun-god, the wisdom of Apollon is naturally attributed to him. Thus we read:

Melting the ether divine, before unaffected by motion,
He lit it up for the gods to behold, a visible splendour;
He who is called through the earth both Phanes and Dionysos,
And king Eubouleus, and the widely-seen sparkler Antauges:
And other men of the earth by other names call him and know him.
First of all came he to light, and then was he named Dionysos,
Since he must wander[6] about through the boundless and blessed Olympos.[7]

Eukeraos.[8] The Beautifully-horned.[9]

Euios.[10] An epithet from the cry Eua; Latin, Evan.[11] According to one legend Zeus, during the War between the Gods and the Giants, being delighted with the prowess of Dionysos, exclaimed εὖ νἱὲ 'Well done son.'[12]

Eukarpos.[13] Fruitful. Also of Demeter. Applied to both divinities as representatives of the earth, bringing forth fruit in due season.[14]

[1] *Orphik Hymn*, xxx. 5.
[2] *Ibid.* xxx. 1.
[3] Vide *inf.* Sec. ii. *Euoi.*
[4] *Orphik Frag.* vii.; *Orphik Hymn*, xxix. 8; xxx. 6.
[5] As to the different principle on which wisdom is ascribed to Apollon the Aryan, and to Dionysos the Semitic, Sun-god, vide *sup.* IV. iii. 2.
[6] Δυνεῖται.
[7] *Orphik Frag.* vii., apud Macrob. *Sat.* i. 18.
[8] Nonnos, vi. 209.
[9] Vide *inf. Taurokeros.*
[10] Soph. *Oid. Tyran.* 211.
[11] Cf. *Euaster.*
[12] Cf. Eur. *Kyk.* 5 *et seq.*; vide *inf.* Sec. ii. *Euoi.*
[13] *Orphik Hymn*, l. 4.
[14] Cf. Pherekarpos (*Orphik Hymn*, l. 10), Fruit-yielding; Chloökarpos (*Ibid.* liii. 8), Green-fruit-yielding; *inf. Karpios.*

Eukissos.[1] Girt-with-thick-ivy.[2]

Eurychaites.[3] Lord-of-the-flowing-tresses.[4]

Gunaimanes.[5] The Erotic.[6]

Hyes.[7] Lord-of-fertilising-moisture.[8] Semele was called Hye, and the Nymphs who nursed Dionysos the Hyades.[9] This fertilising moisture forms the basis of the Phoenician Mot or Mokh, 'which some interpret to mean slime, others, putridity of watery secretion,'[10] that aqueous chaos which generally occupies an early and a prominent place in kosmogonies.[11] The epithet is also applied to Zeus and to Sabazios; to the former, as the lord of the broad heaven whence comes that water or fertilising moisture, which is best of all things;[12] and to the latter, in the same sense as to Dionysos himself, *i.e.*, as the principle of life-vigour in its phase of vivifying moistness.[13]

Hygiates. The Healer. An epithet also applied to the solar Apollon. As the beneficent, wise-counselling, righteous-law-giving,[14] prophetic, solar divinity, lord of life and reproduction, Dionysos is necessarily a Theos Soter or Saviour Deity; the life, as well as the light, of the world. Thus the gods shout joyously when Phoibos springs up on Delos, and the people exclaim on the return of day 'Our

[1] Pind. *Threnoi*, Frag. x.

[2] Cf. *Kissens.*

[3] Pind. *Isth.* vi. 4.

[4] Cf. Kalliethеiros (*Orphik Hymn*, l. 7), Adorned-with-lovely-locks.—As to the connection between the hair and the spirit of the earth-life, vide *sup.* III. i. 1.

[5] *Hom. Hymn, Eis Dionyson*, Frag. v.

[6] Cf. *Polyparthenos.*

[7] Souidas, in voc. *Hyes.*

[8] Cf. *Phleon.*

[9] *Sup.* IV. i. 3.

[10] Sanch. i. 1. As to Mokh, vide Vol. I. 77. The reading in the MSS. was *Môt*, or *Môth*, which Bishop Cumberland, dissenting from Bochart, connected with an Arabic word *matha*; he observes, 'the verb signifies to steep, or macerate, in water; the noun denotes such a confusion and solution as is thereby made; a *mucilage*, as Physicians say.' (*Sanchoniatho's Phoenician History*, 4). Bunsen, after noticing that Movers rejects a Semitic explanation, reads *Môkh*, Heb. מוֹת, *putrefieri* (*Egypt's Place*, iv. 176).

[11] Cf. Berosos, i. 4; *Gen.* i. 2–10.

[12] Pind. *Olymp.* i 1.

[13] Cf. Strabo, X. iii. 18.

[14] Cf. *inf. Thesmophoros.*

life, our spirit is come back.'[1] Thus, too, Hygieia, the personification of health, is the daughter or wife of Asklepios, the great physician, who 'subsists in Apollo;' and who, according to Proklos, springs to light from the dance of the Sun-god, the Sun of Righteousness, Hyperion the Climber, 'with healing in his wings.'[2]

Hymenios.[3] As god of marriage. The *hymenaios* was the wedding song sung by the bride's attendants as she was conducted to the bridegroom's residence; and, afterwards, Hymen appears as the institution of marriage personified. Dionysos, as the beneficent lord of life and 'source of joy to mortals,' is appropriately connected with wedding ceremonies.

Hypnophobes. The-terrifier-during-sleep. Applied to the god as the lord of the vine, excess of wine frequently producing dreadful dreams.

Iakchos.[4] Dionysos, as the Lord of Sound, considered as a shout personified;[5] from *ia*, a cry, a natural formation, and Bakchos. *Ia*, in Ionik *ie*, is equivalent to *boe*; and similarly, we find Briakchos as a varient of Iakchos.[6]

Indoletes. The Indian-slayer.[7]

Isodaites.[8] The Equal-divider. Applied to Dionysos as the god of nature who gives every one his portion in due season; the plastic spirit, who distributes the riches and treasures of the universe, and who both receives and reproduces. Hence it is also an appellation of the Lord of the Under-world, the possessor of the buried treasures of the earth, and master of life and death; and so is at times applied to Aïdes.[9]

[1] *Mythology of the Aryan Nations*, i. 103.
[2] Cf. *Orphik Hymn*, lxvii.
[3] *Anthol. Palat.* ix. 524.
[4] Herod. viii. 65; Soph. *Triptolemos*, Frag. xi.; Eur. *Kyk.* 69; Aristoph. *Bat.* 316.
[5] Vide *sup.* VI. ii. 2.
[6] Soph. *Frag.* dcccxcv.
[7] Vide *inf.* IX. vii.
[8] Plout. *Peri Ei*, ix.
[9] Cf. Hesych. in voc. *Isodetes*; Creuzer, *Symbolik*, iv. 94.

Kalydonios.[1] A name of Dionysos at Patrai in Achaia, his statue having been brought thither from Kalydon, where his cult appears, as elsewhere, to have been connected with human sacrifices.

Karpios. The Fruitful. A name of the god at Gomphoi, in Western Thessalia, where an Inscription, fragments of which are preserved, speaks of the priest *Δ . . ΟΝΥΣΟΥΤΟΥΚΑΡΠΙΟΥ.*[2] It is applied both to fruits of the earth and to offspring, and excellently illustrates the character of Dionysos as the lord of life and production.[3]

Kephallen.[4] Of-the-head. A name of the god at Lesbos.[5]

Kerasphoros.[6] The Horn-bearing.[7]

Keratophues.[8] Horn-growing.

Keros.[9] Horned.[10]

Kisseus.[11] Ivied. The 'Ever Youth' is naturally connected with 'ivy never sere.'[12] Bochart, Gale, and many of the earlier mythologists connected this and similar epithets of the god with Kush and the Kushite race; and there seems to be considerable foundation for the opinion. Thus Aischylos calls the land of Kush, east of Babylonia, Kissinos;[13] and Strabo says, 'The Susians,' the inhabitants of Susiania or Chusistan, 'have the name also of Kissioi. Aischylos calls the mother of Memnon Kissia.'[14] Euripides, too, according to one reading,[15]

[1] Paus. vii. 21.
[2] Apud Leake, *Travels in Northern Greece*, iv. 523.
[3] Cf. *Eukarpos.*
[4] Paus. x. 19.
[5] For the legend of Dionysos Kephallen, vide *sup.* VI. i. 3.
[6] *Orphik Hymn*, liii. 8.
[7] Cf. *Boukeros*; *inf.* IX. iii.
[8] Vide *Theatre of the Greeks*, 17, note 2.
[9] *Orphik Hymn*, lii. 10.
[10] Vide *inf.* IX. iii.
[11] Cf. Souidas, in voc. *Kissybion.*
[12] Vide *sup.* II. i. 4, 5; Eur. *Phoinissai*, 649; *inf.* Sec. ii. *Ivy.*
[13] *Persai*, 15.
[14] Strabo, xv. 3.
[15] Vide Tyrrell, in *Bak.* 25.

speaks of the 'Kissian strain.' 'The Kissians,' says Mr. Tyrrell, 'were a nation of professional mourners,' and 'no doubt they sang all kinds of orgiastic strains, and Dionysus says that he taught the Thebans to sing the wild Kissian songs in his honour.' Kisseus, like many esoteric words, would, in this case, thus have the double meaning of Ivied and Kushite. In Kaldean mythology Kusu is 'a great god' and a son of Anu: the planet Saturn is also called Kus, 'darkness.'

Kissos.[1] Pausanias tells us that at Acharnai in Attike Dionysos was called Kissos, and that Ivy was, according to the inhabitants, first seen there. The latter part of the story necessarily results from the former; if a god called Ivy appears anywhere, the plant naturally attends him. But the legend tends to show that the word *kissos* had a foreign meaning.[2]

Kissobryos.[3] Luxuriant-with-ivy.

Kissochaites.[4] Ivy-tressed.

Kissodetas.[5] Ivy-crowned.

Kissokomes.[6] Ivy-chapleted.

Kissophoros.[7] Ivy-bearing.

Kolonatas.[8] Of-the-hill. A name of Dionysos near Sparta, where he had a temple on a hill.[9]

Komastes.[10] The Reveller. As representing the joyous exuberance of the earth-life, which in mortals finds expression in wine-cup, dance, and banquet.

Kresios.[11] The Kretan. A name of Dionysos at Argos.[12]

Lampter.[13] The Light.[14]

[1] Paus. i. 31.
[2] Vide *sup. Kisseus.*
[3] *Orphik Hymn,* xxix. 4.
[4] Pratinas, *Frag.* 1.
[5] Pind. *Dithyramboi,* Frag. iii.
[6] *Hom. Hymn,* xxiv. 1.
[7] Pind. *Olymp.* ii. 50.
[8] Paus. iii. 13.
[9] *Sup.* VI. i. 3.
[10] Aristoph. *Nephelai,* 606; cf. *Acharnes,* 264.
[11] Paus. ii. 23.
[12] Vide *sup.* VI. i. 3.
[13] Paus. vii. 27.
[14] As to the Lampteria, vide *sup.* VI. i. 1.

Lenaios.[1] Lord-of-the-wine-press.[2]

Liknites.[3] The Purifier. The *liknon*, or Fan-shaped basket, the winnow, separated the corn from chaff and dust; and so is applied esoterically to the power or process which purifies the soul from earthly defilement, and becomes the 'mystica vannus Iacchi.'[4] But the idea of soul-purification is, especially in Hellas, posterior to the kosmico-solar groundwork of the Dionysiak Myth; and hence Liknites, kosmically, is that energetic life-power whose beneficial changes preserve and perpetuate the good grain of materiality, especially by duly using up refuse, and keeping all things in their proper places, in accordance with the famous dictum, that dirt is only 'matter in the wrong place.' So nature works, ever preventing an undue accumulation of that 'slag,' which, according to some modern sages, is, on the collapse of the burnt-out sun, an exhausted Dionysos, to overwhelm the kosmos.

Luaios.[5] The Deliverer-from-care. Latin, Lyaeus.[6]

Lysios.[7] The Releaser. Latin, Liber. Also the Appeasing or Soothing.[8] So at Athenai Dionysos was called Eleuthereus,[9] the Bestower-of-freedom, an epithet of Zeus also; he is likewise Soter, a Saviour-divinity, freeing man from care, fear, hunger, darkness, winter; and similarly the mythic Eleuther is represented as being the son of the Sun-god,[10] and Dionysos himself was said to have been first brought into Attike from Eleutherai on the Boiotik frontier,[11] which place he built in memory of

[1] Diod. iii. 63.
[2] As to the Lenaia, vide *sup.* VI. i. 1.
[3] *Orphik Hymn*, xlvi. 1.
[4] Virgil, *Georgica*, i. 166; cf. R. P. Knight, *Worship of Priapus*, 99.
[5] *Anakreont.* iv. 20.
[6] Cf. *Lysios, Polygethes*; vide Eur. *Bak.* 280; *Orphik Hymn*, l. 6.
[7] Pind. *Frag.* ccxxxii.; *Orphik Hymn*, l.
[8] K. O. Müller, *Doric Race*, i. 419.
[9] Paus. i. 20.
[10] Ibid. ix. 20.
[11] Ibid. i. 2.

his having freed Thebai and the Kadmeis.[1] Dionysos Lysios had a celebrated statue at Korinthos,[2] and a temple at Thebai raised in his honour, in consequence of a victory gained through his aid by the Thebans over the Thrakians.[3]

Mainoles.[4] The Phrensied.[5]

Mainomenos.[6] The Raging or Raving.[7]

Melanaigis.[8] 1. Clad-in-a-black-goat-skin; 2. Wrapped-in-dark-storms.[9]

Melpomenos.[10] The Singer. Dionysos is leader of the song and dance, as Apollon is Mousegetes, Leader of the Muses. Both divinities are solar and prophetic, lords of healing and melody.

Merorraphes.[11] Thigh-sewn.[12]

Merotraphes.[13] Thigh-bred.

Methydotes.[14] Wine-giver. So the god is called Methymnaios, Wine-hymned.[15]

Mise.[16] Of-mingled-nature. The 'two-natured Iakchos' or sexless spirit of kosmic life.[17]

Mitrephoros.[18] The mitre-bearing.[19]

Myrionymos.[20] The Thousand-named.[21] 'Per Graias plurima gentes Nomina Liber habes.'[22]

Narthekophoros.[23] The Narthex-bearing.[24]

Nebridostolos.[25] Wearing-a-fawn-skin-stole.[26]

Nebridopeplos.[27] Clad-in-a-fawn-skin-robe. Dionysos,

[1] Diod. iv. 2.
[2] Paus. ii. 2.
[3] Ibid. ix. 16.
[4] Plout. edit. Xylandri, ii. 462.
[5] Cf. *Mainomenos.*
[6] *Il.* vi. 132.
[7] Vide *sup.* II. i. 1; IV. iii. 2; Eur. *Bak. passim.*
[8] Paus. ii. 35.
[9] As to the Festival of Dionysos Melanaigis, vide *sup.* VI. i. 3.
[10] Paus. i. 2.
[11] *Hom. Hymn eis Dionyson*, Frag.
[12] Cf. *Eiraphiotes; Merotraphes.*
[13] Strabo, xv. 1.
[14] *Orphik Hymn*, xlvii. 1.
[15] Plout. ii. 648.
[16] *Orphik Hymn*, xlii. 3.
[17] Cf. *Dimorphos, Diphues.*
[18] *Orphik Hymn*, lii. 4.
[19] Cf. *Chrysomitres.*
[20] Soph. *Antigone*, 1115.
[21] Cf. *Polyonymos.*
[22] Ovid, *Metam.* iv. 16.
[23] *Orphik Hymn*, xlii. 1.
[24] Vide Sec. ii. *Fennel-giant.*
[25] *Orphik Hymn*, lii. 10.
[26] Vide *sup.* II. iii. 3; V. v. 4; *inf. Nebridopeplos.*
[27] *Anthologia Palatina*, ix. 524.

as the Earth-spirit, is Ernesipeplos, Clad-in-mantle-of-green; so as the kosmic spirit of the universe he is Nebridopeplos, the spotted fawn-skin signifying the starry vault.[1] Christie dissents from the above explanation, remarking that the spotted clothing was Dionysiak from being a 'symbol of fecundity.'[2] Dr. Inman, also, in whose hands, however, almost everything in religious-mythology turns into phallicism, illustrates the phallic nature of the ideas connected with spotted garments,[3] and which are peculiarly appropriate to the Bakchik cult,[4] and observes, 'We find Egyptian priests wearing a spotted robe in worship; a similar dress covers a sacred image. Bacchus is often represented in a covering marked by triangular groups of dots. Assyrian priests bear in their arms a spotted or striped antelope;' and he then proceeds to illustrate the double meaning of the word *namar*, spotted.[5] But the two explanations are by no means inharmonious, the power of life and fecundity having produced all worlds.[6]

Nebrodes.[7] Fawn-like.[8] A further meaning has been given to this epithet, which I shall here notice very briefly. The identity of Dionysos and Nimrod has been taught by a great number of moderns, including Bochart, Gale,[9] his friend who, according to a traditional couplet, was wiser than Porson, and the Hon. A. Herbert,[10] and after allowing for all former errors and shortcomings on the question, it will probably ultimately appear that there is an undoubted connection, though not according to the principles of a coarse Euemerism, between these two very

[1] *Orphik Frag.* vii.; Diod. i. 11.

[2] *Disquisitions upon the Painted Greek Vases*, 91.

[3] Cf. *Jude*, 23.

[4] Vide *Ancient Faiths embodied in Ancient Names*, i. 346, 360. It is scarcely necessary to remark, that I wholly dissent from the general sentiments of this peculiar work.

[5] *Ibid.* ii. 458.

[6] *Heb.* i. 2; xi. 3; *inf.* Sec. ii. *Spots.*

[7] *Anth. Pal.* ix. 524.

[8] Vide *Nebridopeplos.*

[9] *Court of the Gentiles*, 1672.

[10] *Nimrod, a Discourse upon certain passages of History and Fable*, 1828–30.

remarkable personages, the leopard-drawn, leopard-skin-clad Dionysos, and Nimrod, the 'Leopard-tamer,' the Nebrod of the Septuagint,[1] and of Philon-Judaeus. Dionysos, as has been noticed, is Kisseus or, not improbably, the Kushite; and the two features of Nimrod-Nebrod, the Kushite, are combined in the inquiry: 'Can the Ethiopian [Kushite] change his skin, or the leopard his spots?'[2] Uasar, again, who as we have seen, is identical with Dionysos, is occasionally represented with Kushite features and in a spotted robe. But Dionysos is the plastic spirit of kosmico-solar life; and who or what is Nimrod? 'Various suggestions have been put forward,' says the Rev. A. H. Sayce, 'from time to time by the decipherers of the Inscriptions—now that he was an ethnic title representing the tribe of Namri, now that he was the god Bel, now that he was no other than Khammurabi, the Elamite conqueror of Babylonia; but they have all been equally unsatisfactory;' and he proceeds to argue that Nimrod is identical with Maruducu, Merodach, the great god of Babilu.[3] With this, M. Josef Grivel agrees, and renders Nimrudu 'the brilliant light;'[4] and Sir H. Rawlinson, M. Lenormant, and others regard him as a solar hero. From this view the late George Smith dissents, and identifies Nimrod with the great hero Izdubar, whom he does not regard as a solar personage.[5]

Nyktelios.[6] The Nightly-one. Thus he is also called Nykterios.[7], Latin, Nocturnus. Temples to Dionysos, the Lord-of-Night, existed at Athenai, near Eleusis, and elsewhere.[8]

Nyktipolos.[9] Night-wandering.[10] Thus Dionysos is

[1] *Gen.* x. 8–11; *Micah*, v. 6.
[2] *Jer.* xiii. 23.
[3] *Nimrod and the Assyrian Inscriptions*, in *Transactions of the Society of Biblical Archaeology*, ii. 243.
[4] *Nemrod et les Ecritures Cunéiformes.*
[5] *Assyrian Discoveries*, 166, 222; *Chaldean Account of Genesis*, 167–8.
[6] Paus. i. 40.
[7] *Orphik Hymn*, lii. 4.
[8] As to the Nocturnal Ritual and its Symbolism, vide *sup.* VI. i.
[9] Eur. *Kretes*, Frag. ii.
[10] Vide *sup.* IV. iii.; cf. *Nyktelios.*

said 'to wander about thro' the boundless and blessed Olympos.'[1]

Nysios.[2] The Lord of Nysa. Latin, Nysius, Nysaeus, Nysigena. The following are some of the principal statements of the Hellenik and Latin writers, about the mysterious region of Nysa, ever connected with Dionysos, who is Hellenikôs, the Zeus of Nysa. Nysa is a holy mountain apparently in Thrake;[3] á lofty, wood-crowned mountain, 'far from Phoinike, near the flowings of Aigyptos,'[4] *i.e.*, the river Nile; the remote abode of 'the Ox-horned Iakchos, where no bird screams;'[5] in Arabia;[6] a mountain in Asia where Typhon was chained;[7] in Arabia Felix;[8] another in India, built by Uasar;[9] another in Libye;[10] in India;[11] in Aithiopia;[12] in Euboia;[13] on Mount Parnassos;[14] a village near Helikon;[15] Isos, an ancient town near Anthedon in Boiotia;[16] Skythopolis, the one Palestinian city which retained in name the memory of the great Skythian inroad,[17] and which was probably a town of importance in the time of Nabukuduzur,[18] 'was formerly Nysa;'[19] and it was from the Nyseian meadow that Persephone was carried off by Aides,[20] a mythic incident localised in many lands.[21] Hesychios remarks, 'Nysa and the Nysaean mount are not in one place alone,

[1] Vide *sup. Euboueus.*
[2] *Orphik Hymn,* lii. 2.
[3] *Il.* vi. 133.
[4] Fragment of *Homerik Hymn,* apud Diod. iii. 66.
[5] Soph. *Triptolemos,* apud Strabo, xv. 1.
[6] Antimachos, apud Diod. iii. 65; Nonnos, xx. 147; xl. 297.
[7] Apollod. I. vi. 3; III. iv. 3; this was in Phrygia, *Il.* ii. 783; Diod. v. 71.
[8] Diod. i. 15.
[9] Ibid. 19.
[10] Ibid. iii. 68.
[11] Megasthenes, *Frag.* xlvi.; Arrian, *Indike,* v.; Quint. Curt. viii. 10; Pomp. Mela, iii. 7; Philost. *Vit. Apollon. Tyan.* II. i. 4; Plinius, vi. 21; vide *inf.* IX. vii. *Indoletes.*
[12] Herod. ii. 146; iii. 97.
[13] Soph. *Antigone,* 1131; Schol. Apollon. Rhod. iv. 540.
[14] Juvenalis, vii. 63.
[15] Strabo, IX. ii. 14.
[16] *Il.* ii. 508; Strabo, IX. ii. 14; cf. Leake, *Travels in Northern Greece,* ii. 275.
[17] Rawlinson, *Ancient Monarchies,* ii. 391.
[18] Polyhistor, apud Euseb. *Euan, Proparas.* ix. 39.
[19] Plinius, v. 18.
[20] *Hom. Hymn eis Dem.* 17.
[21] Vide *sup.* VI. ii. 1.

but in Arabia, Aithiopia, Aigyptos, Babylon, Erythrai, Thrake, Thessalia, Kilikia, India, Libya, Lydia, Makedonia, Naxos, and about the Pangaion, a place in Syria.'[1] The mythic Nisos was King of Megara, and its port, Nisaia, was said to have been named after him.[2] Sir G. Wilkinson remarks, 'The story of Bacchus being taken to Nysa in Ethiopia is explained by the identity of Osiris and that god. Nysa looks like n-isi (for ei-n-isi), *i.e.*, Iseum, Iseion, a place on the Nile, some distance above Memphis, and peculiarly connected with the worship of Uasi, Isis. Preller regards the Nysaian divinity as the 'ripening god.'[3] Nysa, according to Cicero, was a personage killed by the being he calls the second Dionysos, son of Nilus;[4] and, according to others, was a nymph, the daughter of Aristaios, the deified son of Apollon and Kyrene, and husband of Autonoe, daughter of Kadmos.[5] Nysa nurtured the infant Dionysos in Libye.[6]

From this apparent chaos may be deduced that Nysa (1) is not the name of any particular locality, (2) but is invariably connected with Dionysos; (3) therefore must have a correspondingly wide signification, (4) which in part at least must be non-Hellenik. I shall pursue the research when endeavouring to explain the great name *Dionysos*.[7]

Oinops.[8] Wine-flushed.

Omadios.[9] Literally 'On-the-shoulder.' An equivalent of Omestes.

Omestes.[10] The-raw-flesh-eating. Applied to the god as having human sacrifices, and subsequently animals,

[1] Hesych. in voc. *Nysa*; vide Rawlinson's *Herodotus*, ii. 192; Eur. *Bak.* 556; *Sup.* II. i. 1, 5, 6; IV. ii. 1; V. iv.

[2] Paus. i. 39.

[3] *Mythologie*, i. 523; Cox, *Mythology of the Aryan Nations*, ii. 296.

[4] *De Natura Deor.* iii. 25.

[5] Vide *sup.* VII. iii. *Ephesos.*

[6] Diod. iii. 70; iv. 2. As to the nurturing Nymphs, vide *sup.* IV. i. 3.

[7] *Inf.* IX. viii.

[8] Soph. *Oid. Tyrannos*, 211.

[9] *Orphik Hymn*, xxx. 5; lii. 7; Porphyrios, *Peri Apoches Empsych.* ii. 55.

[10] Plout. *Sympos.* viii.

offered to him. The ferocious character of the earlier Dionysiak ritual, which becomes more humanized when subjected to Hellenik influence, has been already illustrated in various instances. We have seen human sacrifices, more or less connected with Dionysos, as prevalent at one period in Thessalia, Boiotia, Attike, Chios, Tenedos, Achaia, and other Hellenik regions.[1] The solar god, again, is a devourer; both through his consuming rays, and also, Kronos-like, as the marker-out and lord of time, 'edax rerum.' The Life-god, also, is a devourer; and so Mr. Pater well says of Dionysos, 'He is a *Döppelganger*; he belongs to two worlds. He is a *chthonian* god, and, like all the children of the earth, has an element of sadness; like Hades himself, he is hollow and devouring, an eater of man's flesh, *Sarcophagus*.'[2]

Omophagos.[3] The Raw-flesh-eating. Lord of 'the carnivorous feasts.'[4]

Oreskios.[5] The Mountain-shaded. Also connected with Oreskoös, Mountain-bred or Wild, used of the Kentauroi.[6] The epithet was specially applied to the god as having an oracle in the Pangaion range of mountains between Makedonia and Thrake, above the land of his ancient votaries the Edonoi.

Pantodynastes.[7] The All-powerful. It is only by a careful study of the nature and history of the god that the appropriateness of such epithets as this, together with many other of his numerous names, becomes apparent. Then we see him powerful in heaven above, as the solar god who 'high o'er men and gods drives on his fire-wheel'd throne;' potent in earth beneath, as the life-spirit of the world Ernesipeplos-Erikepeios; and supreme

[1] *Sup.* IV. iii. 2; VI. i.
[2] *Fortnightly Review*, Dec. 1876, p. 768.
[3] Eur. *Bak.* 139.
[4] Eur. *Kretes*, Frag. ii.; cf. *Omestes*.
[5] Vide Leake, *Travels in Northern Greece*. iii. 214.
[6] *Il.* i. 268.
[7] *Orphik Hymn*, xlv. 2.

in the deep Hades, as Zagreus, the Many-guest-receiving-ruler of the dead.[1] Similarly, his mother Semele, is exalted as the Pambasileia or Universal-queen.[2]

Perikionios.[3] The Twiner-round-the-little columns.[4] A name of the god at Thebai, in allusion to his having sustained the house of Kadmos, who was attached to his cult, when he shook the earth around.[5] The epithet had probably a further meaning, and referred to the form of the temple. Thus Payne Knight remarks, 'Homer frequently speaks of places of worship consisting of an area and altar only. The temples dedicated to the creator Bacchus seem to have been anciently of the same kind; whence probably came the title Perikionios, surrounded with columns, attributed to that god in the Orphik litanies.'[6] The god himself also appears in phallic and other connections as Dionysos Stylos, the Pillar or Upright Stone.[7]

Phales.[8] The god as the *phallos* or *linga* personified,[9] an idea which consequently gave birth to the later concept of Priapos.[10]

Phanes.[11] The Spirit-of-the-Apparent. The god considered as the external order and harmony of the universe, animated by an indwelling vitality.[12] As the sun is the most remarkable object in existence, so the epithet is used in a solar connection. Thus we read:—

No one has seen Protogonos with his eyes,
Except the sacred Night alone: all others

[1] Cf. Megasthenes (*Orphik Hymn*), l. 5.
[2] *Ibid.* xliv. 1.
[3] *Ibid.* xlvii.
[4] For the Phoenician connection with Kiyun the Pillar, vide *inf.* XI. ii.
[5] Eur. *Bak.* 584 *et seq.*; vide *Elelichthon.*
[6] *Worship of Priapus*, 63; vide also his remarks in the *Symbolical Language of Ancient Art and Mythology*, sec. 157.
[7] Vide *sup.* VII. ii.
[8] Aristoph. *Acharnes*, 263.
[9] Vide *sup.* VI. i. 1.
[10] As to the connection between the Dionysiak worship and the *phallos*, vide Herod. ii. 49; Diod. i. 21, 22, 97; iv. 6; Plout. *Peri Is.* xviii.; Apuleius, *De Asino Aureo*, xi.; *sup.* VI. i. 1. As to the phallic element in mythology and history, vide Vol. I. 7, note 2.
[11] *Orphik Frags.* vii. viii.
[12] *Sup.* II. ii. 1; iii. 3.

Wondered when they beheld in the ether the unexpected light,
Such as the skin of the immortal Phanes shot forth.[1]

Thus Dionysos-Phanes is the *phane* or torch, *i.e.* Helios, who makes manifest.[2] The Phanai were the solemn torch-processions in the Dionysiak Ritual.[3] So, again, Dionysos as 'Phanes the Theban,'[4] is the 'illustrious son of Night;'[5] inasmuch as Chaos precedes order, and the Sun is born from the darkness.[6]

Philodaphnos.[7] The Laurel-loving. Macrobius, commenting on the unity of Apollon and Dionysos, the Aryan and Semitic Sun-gods, quotes this passage, remarking, 'Euripides, too, in the *Licymnius* writes showing that Apollo and Liber were one and the same god,'—

O laurel-loving king Bakchos, sweet lyre-playing Paian, Apollon.[8]

The views of Macrobius on the question have been already noticed,[9] and, thanks to the efforts of comparative mythology and philology, we can fully unfold the meaning of this obscure epithet. 'The name Athene,' observes Mr. Cox, 'is practically a translation of the Vedic Ahana, the morning, which in a cognate form appears as Dahana, the Greek Daphne.'[10] 'Curtius,' says Professor Max Müller, 'admits my explanation of the myth of Daphne as the dawn,' but he says, 'If we could but see why the dawn is changed into a laurel.' Is it not from mere homonymy? The dawn was called δάφνη, the burning, so was the laurel, as wood that burns easily: the two, as usual, were supposed to be one.'[11] The sun loves the

[1] Hermias, apud Cory, *Anc. Fragments*, 296.
[2] Vide *sup.* II. ii. 1.
[3] Eur. *Ion*, 550; *Rhesos*, 943.
[4] Vide *sup.* VI. i. 3.
[5] The Orphik *Argonautika*, 14.
[6] Cf. *Euboulos*; *Protogonos*.
[7] Eur. *Likymnios*, Frag. iv.
[8] *Saturnalia*, i. 18.
[9] *Sup.* II. iii. 2.
[10] *Mythology of the Aryan Nations*, ii. 439.
[11] *Lectures on the Science of Language*, ii. 548, note.

dawn, and at length overtakes her, 'Daphne, root-bound that fled Apollo.' So in the *Homeric Hymn* to Dionysos, he is represented as 'crowned with laurel.'[1] The principle of the double and esoteric meaning of names is well illustrated in this example. Speaking of the connection between the solar divinity and his beautiful lyre, Mr. Ruskin remarks, 'The sun is always thought of as the master of time and rhythm, and as the origin of the composing and inventive discovery of melody. Whatever in music is measured and designed belongs therefore to Apollo and the Muses.'[2]

Phlias.[3] The Flowing-one. A name applied to the god as connected with the force and flow of life, the 'fullness of the generative powers of nature.' Derivatively it signifies the Damp or Marshy, and so is applied to localities favourable to the culture of the vine.[4] Other forms of the epithet are Phleon, Phleus, Phloios, and Phlyeus. Phlious was a town on the Arkadian border and a colony from Sikyon, where the Bakchik cult had flourished from very early times; and the mythic Phlias was said to have been the son of Dionysos.[5]

Polites.[6] The Citizen. A name of the god in Western Arkadia, and applied to him as the introducer of civilization and order.[7]

Polygethes.[8] The Much-cheering.[9]

Polymorphos.[10] The Many-formed.[11] The spirit of material existence appears around in infinite variety of plastic manifestation. So in the legends the god is sexless, or of either sex; dreadful or gentle; in form as a lion, a bear, a bull, and otherwise.

[1] V. 9.
[2] *Queen of the Air*, i. 41.
[3] Apollonios, *Agonautika*, 115.
[4] Cf. K. O. Müller, *Doric Race*, i. 92.
[5] Vide *sup.* VI. i. 3.
[6] Paus. viii. 26.
[7] Cf. *Thesmophoros.*
[8] Hesiod, *Theog.* 941.
[9] *Sup.* II. ii. 1; cf. *Charidotes.*
[10] *Orphik Hymn*, xxix. 8.
[11] Cf. *Aiolomorphos; Dimorphos; Thelymorphos.*

Polyonymos.[1] The Many-named.[2]

Polyparthenos.[3] The Maiden-loving.[4]

Polystaphylos.[5] Rich-in-grape-clusters.

Polytimetos.[6] The Highly-honoured.

Polyumnos.[7] Honoured-with-many-hymns. A peculiarly appropriate designation for the divinity who formed the central figure in the mysterious Orphik Ritual.

Priapos.[8] 'Priapos the King.' The comparatively late worship of Priapos, special patron of Lampsakos on the Hellespontos and son of Dionysos and Aphrodite, the representative of 'the merely sensuous idea of reproduction in its grossest form,'[9] and unknown to the earlier poets, was necessarily posterior to that of the true Priapos, whose leading characteristics are well combined in a notice by Souidas, who states that the Aigyptians call Priapos Horos, and represent him holding a sceptre,[10] because he sways all things, and the *phallos* as symbol of the earth-life; he has wings to show the rapidity of his movements, and a disk or circle to show that he is identical with the Sun.[11] This symbolism briefly yet excellently illustrates the nature of the earth-spirit Dionysos, whose most remarkable manifestation is the sun. The representations of Uasar, too, were frequently of a Priapik character.[12] Horos (Har) is only another phase of Uasar, whose identity with Dionysos-Priapos has already been shown.[13]

Protogonos.[14] The First-born. The son of Zeus, the First-cause and All-father, and Semele the Foundation of Nature, is necessarily Protogonos, the First-born, whom the Orphik Hymn writer thus addresses:—

[1] Soph. *Antigone*, 115.
[2] Cf. *Myrionymos.*
[3] *Orphik Hymn*, lii. 12.
[4] Cf. *Gynaimanes.*
[5] *Hom. Hymn*, xxiv. ii.
[6] Aristoph. *Batrachoi*, 397.
[7] Eur. *Ion*, 1074.
[8] *Orphik Hymn*, vi. 9.
[9] *Mythology of the Aryan Nations*, ii. 318.
[10] Cf. Dionysos Skeptouchos (*Orphik Hymn*, lii. 7).
[11] Souidas in voc. *Priapos.*
[12] Bunsen, *Egypt's Place*, i. 437.
[13] *Sup.* V. v. 4.
[14] *Orphik Hymn*, xxx. 2.

Protogonos I invoke double-natured,[1] vast, roaming in ether,
He is the Egg-born,[2] and he with his golden pinions rejoices,
Bull-faced,[3] the source of the blessed and also of men who are mortal,
Offspring renowned, celebrated with orgies, Erekepeios,[4]
Mysterious, concealed, sound-sweeping, all-glittering scion,
Who, having driven away the darkness and mist from the vision,
Wanderest everywhere thro' the world on the flight of thy pinions;
Bringing the pure bright light, on which account Phanes[5] I call thee,
Also Priepos[6] the king, and Antauges[7] with swift-rolling-visage.[8]

This almost sounds like a Vedic Hymn to the god of the bright heaven:—

Master of tawny steeds (the wings) the remotest regions are not remote for thee.[9]
Wonderful Indra, wanderer at times, thou art verily the granter of our desires.'[10]

This remarkable Orphik combination of the kosmico-solar god is thoroughly Kamic in idea.

Protrygaios, or *Protryges*. The-presider-over-the-vintage.

Psilas.[11] The Winged. A name of the god at Amyklai in Lakonike. Pausanias explains that the Dorians call wings *psila*, and highly approves of the epithet, as he understood it, remarking that 'wine *elevates* men as wings do birds.' The allusion, however, is the simple solar one, to the Sun as the Agathodaimon arising, as depicted on

[1] Vide *Diphues*.
[2] *Sup.* V. v. 4.
[3] Vide *inf. Tauropos*.
[4] Vide *Erikepeios*.
[5] Vide *sup. Phanes*.
[6] Vide *sup. Priapos*.
[7] Vide *sup. Antauges*.
[8] *Orphik Hymn*, vi. 1-9. As to the value of some of the Neo-Platonik Orphik Hymns, vide *sup.* II. iii. 5. The proofs of the extreme antiquity of many of the principal ideas in them are simply innumerous, as well as patent, in the course of the investigation.
[9] H. H. Wilson, *Rig-Veda Sanhita*, i. 154.
[10] *Ibid.* iii. 187.
[11] Paus. iii. 19.

the monuments, with healing in his wings, the 'golden pinions' of Protogonos, the steeds of Indra, with which as 'on wings of glory up the East he springs,' Hyperion-the-Climber. This is the winged solar circle of Kaldea, Assur, and Kam, the sun of Apt;[1] and the symbol was borrowed from the Assyrians by the Persians. From the East the idea passed over to the West, and so the Sun, a natural tomb-emblem, appears at times on Roman tombs as a human head with two serpents near it, the serpents representing the wings as often in Kam and elsewhere. Occasionally, wings proper are joined to a human head, which then introduces us for the first time to the familiar modern tombstone cherub.[2] The winged sun is naturally an idea equally Aryan and Semitic, and it does not by any means exhaust Wing-symbolism, into which it is unnecessary further here to enter; suffice it to notice that wings represented the brooding and generative power of being, and also the sustaining and supporting influence in the universe.[3] At Sparta in the time of Pausanias was a temple of Zeus Ammon, and the Lakedaimonioi from early times had consulted the Libyan oracle,[4] an instance of the connection between the sun-gods of the Eurotas and the Hapi (Nile).

Psychodaiktes. The Soul-destroyer.[5] Apparently applied to the evil effects of intemperance.

Pyrigenes. The Fire-born. Latin, Ignigena.[6]

Pyriphenges.[7] The Fire-blazing. Tammuz, the glow-

[1] Thebes.

[2] The following instances illustrate this symbolism:—(1). Human head above two serpents, but not joined to them, in deference to the anthropomorphic principle (Montfaucon, *Supplement*, v. Plate xvii. Fig. 2). (2). Human head joined to wings, constituting the modern cherub (*Ibid.* Fig. 1), and representing the individual sun-soul in its flight through the Under-world. (Vide *inf.* IX. vii. 1.)

[3] Cf. *Gen.* i. 2; *Ex.* xix. 4; *Deu.* xxxii. 11; *Ez.* i.; *Mal.* iv. 2; Sanchon. i. 7; Aristoph. *Ornithes*, 693 *et seq.*

[4] Paus. iii. 18.

[5] Cf. *Hos.* iv. 11, 'Wine and new wine take away the heart.'

[6] Vide *Pyrisporos.*

[7] *Orphik Hymn*, lii. 9.

ing sun. The epithet also contains allusion to an igneous cult.

Pyrisporos.[1] The Fire-sowing or Fire-engendered. The legendary allusions in these igneo-solar epithets are to the death of Semele at the birth of the god amid flames and thunders.[2] The Sun is the fire-sower; the fate of his mother Semele has already been illustrated.

Pyropos.[3] Fiery-faced. The solar aspect of the god, which will be again referred to.[4]

Rexichthon.[5] The Earth-cleaving. Dionysos, according to the legend, descended into Hades and rose again to heaven with his mother Semele, to whom he gave the name of Thyone, and whom he made Universal Queen.[6] As the lord of life and death, as the sinking and the rising sun, as the ruler of the Under-world, and as the principle of vitality, breaking in beauty and freshness from the ground, he is the Earth-cleaver, as he is the Earth-shaker. The gates of Hades[7] cannot prevail against him, nor the bars of earth[8] restrain. According to the Argeian legend Dionysos descended through the lake Alkyone to the infernal regions on his way to bring back Semele.[9] The epithet has also a phallic signification.

Sabazios.[10] According to the Mythologists whose views are noticed by Diodoros Sikelos, Sabazios was a very ancient Dionysos, son of Zeus and Persephone,[11] whose cult was performed at night,[12] and who was horned.[13] He was also called Sabos,[14] and Ploutarchos remarks that

[1] *Orphik Hymn*, lii. 2.
[2] Vide *sup.* III. i. 1.
[3] *Eumolpik Hymn*, apud Diod. i. 11.
[4] *Inf.* IX. iv. *Chrysopes.*
[5] *Orphik Hymn*, lii. 9.
[6] Apollod. III. v. 3; *Orphik Hymn*, xliv.; Nonnos, viii. 409.
[7] By a very common but ridiculous misapprehension, this expression in *S. Matt.* xvi. 18, is applied to Satanic powers.
[8] *Jonah*, ii. 6.
[9] Paus. ii. 37; vide *sup.* VI. i. 3.
[10] Diod. iv. 4; *Orphik Hymn*, xlviii.
[11] Cf. *Orphik Hymn*, xxx. 6; xlvi.; *sup.* II. iii. 5.
[12] Vide *Nyktelios.*
[13] Vide *Keros.*
[14] *Orphik Hymn*, xlix. 2.

'many even now call the Bakchik votaries Sabboi, and utter this word when they celebrate orgies to the god.'[1] Saboi was one of the sacred names shouted at the Bakchik and Phrygian celebrations in honour of Dionysos Sabazios and the Great Mother.[2] The Thrakians called Dionysos Sabazios, and his priests Saboi.[3] The shouters of the mystic word 'Saboi' being generally furiously excited, Sabos became an equivalent for 'madman,' an interesting circumstance indicative of the foreign nature and derivation of the word, and the modern Hellenes still call a madman *Zabos*.[4] As already explained,[5] Sabazios is the Phoenician god Sbat, the seventh planet, or Saturnus who presides over the seventh or Sabbath day; and his identity with Iao, the Phoenician Yahveh, has already been noticed. He is more especially the Phrygian phase of the personage who appears in Hellas as Dionysos.

Soter or *Saotes*.[6] The Saviour. An Argolik name of Dionysos, who shares with several divinities, but especially with Zeus and Apollon, the healing Sun-god,[7] this august epithet. It especially applies to him as the preserving life-power of the universe, by means of which all things consist.[8]

Taurogenes.[9] Bull-sprung.[10] Remembering that the Bull symbolized amongst other things strength and vigour, we may understand this mysterious epithet to refer to that pristine energy that first caused Dionysos-Phanes, Spirit-of-the-Apparent, to come into existence. In this light we may read such occult passages as 'Orpheus has the following theological speculations in allusion to Phanes. The first god bears with himself the heads of animals, many and single, of a bull.' 'The theologer

[1] *Sympos.* iv. 5.
[2] Strabo, X. iii. 18.
[3] Schol in Aristoph. *Sphekes*, 9; vide *sup.* V. i. *Dionysos and Thrake.*
[4] Cf. The Witches' Sabbat.
[5] *Sup.* V. ii.
[6] Paus. ii. 37.
[7] Cf. *Hygiates.*
[8] Cf. *Col.* i. 17; *Heb.* i. 3.
[9] *Orphik Frag.* xxviii.
[10] Cf. *Bougenes.*

[Orpheus] places around him [the first god] the heads of a ram, a bull.'[1] Damaskios quotes Hieronymos and Hellnikos as holding that the Being generated from Water and Earth which, according to these sages, were these two pristine principles, was a triple-headed Dragon, whose three heads were those of a Lion, a Bull, and a God.[2] The bull, the sun, and phallic emblems are constantly and naturally linked together; but here the symbolism goes somewhat deeper, and implies that the first god, who and whatever he might be, contained within himself all the varied qualities and characteristics of the apparent creation, including those of the lion and the bull, the rival principles of heat and humidity;[3] and, being himself the source of energy and productive power, was *par excellence the* Bull. But first gods and principles are always ineffable and invisible, and the manifestation of the hidden Amen is the apparent Dionysos, who is thus pre-eminently the Bull-sprung. But the offspring of a bull is naturally a bull, and so as the Hidden God fades from the minds of his creatures, while the apparent life-spirit takes his place, the latter becomes in turn *par excellence the* Bull.[4] Again, Dionysos is, historically speaking, the Bull-sprung; as being in his Hellenik aspect the descendant and connection of the more or less bovine divinities of Phoenicia, Kam, and Assur.

Taurokeros.[5] Bull-horned.[6]

Taurometopos.[7] Bull-fronted. Front-de-bœuf.[8]

Tauromorphos.[9] Bull-formed.

Taurophagos.[10] Bull-eater. This epithet is explained

[1] Proklos, in *Timaios*; Cory, *Ancient Fragments*, 299.

[2] Vide *inf.* sec. ii. *Serpent*, No. IV.

[3] Vide *sup.* VII. iii. *Akanthos.*

[4] Vide *Tauromorphos*, and other bovine epithets.

[5] Eur. *Bak.* 100; *Orphik Hymn*, lii.

[6] Vide *inf.* IX. iii.

[7] *Orphik Hymn*, xlv. 1.

[8] Vide *sup.* VII. iii. *Bovine Coins.*

[9] Vide *Theatre of the Greeks*, 17; cf. Eur. *Ion*, 1261.

[10] Soph. *Tyro.* Frag. xvi.; Aristoph. *Bat.* 357.

as being applied to the god because an ox was given to the victor in the dithyrambik contests.[1] But it also applies to him as Omestes.[2]

Taurophues.[3] Bull-shaped. Applied to Zagreus.

Tauropos.[4] Bull-faced. The bovine form of the god has already been partially illustrated by coins and otherwise, and will be again considered.[5]

Teletarches.[6] The Founder-of-Mysteries.[7] Dionysos is not only the central figure in the Orphik Ritual, but as far as any ritual, celebration, or cult can be traced back there is he.

Thelymorphos.[8] The Woman-shaped. Hence the Effeminate. But also the Two-natured or Androgynous.[9] The solar-power appears to have been similarly regarded in Babylonia. Thus a 'Saints' Calendar' of that country speaks of 'the Sun, the Lady of the world . . . the divine Mistress of the world.'[10]

Theoinos.[11] The Wine-god.[12]

Thesmophoros.[13] The Lawgiver. Applied to the god as the organizer and source of the harmony of the world, as connected with agriculture, manufactures, and the rights of man.[14] An epithet also of Demeter and Persephone.[15]

Thriambos.[16] The Triumpher. According to the legend, Dionysos was the first who had a regular triumph on his return from India.[17] Pratinas of Phlious, who flourished about B.C. 500, and who greatly improved the

[1] Schol. Aristoph. *Bat.* in loc.
[2] Vide *Omestes*; cf. *Etymol. Mag.* 747; Souidas and Photios, in voc. *Taurophagon.*
[3] Nonnos, vi. 205.
[4] Ion, Frag. ix.; *Orphik Hymn,* xxx. 4.
[5] *Inf.* IX. iii.
[6] *Orphik Hymn,* lii. 3.
[7] Vide *inf.* sec. ii. *Telete.*
[8] Eur. *Bak.* 353.
[9] R. P. Knight, *Worship of Priapus,* 44; cf. *Dimorphos, Diphues.*
[10] *Records of the Past,* vii. 159 *et seq.*
[11] Vide *sup.* IV. i. 3; *inf.* IX. ii.
[12] Ais. *Frag.* ccclxxxix.; Tzetzes, in Lykophron, 1247.
[13] *Orphik Hymn,* xlii. 1.
[14] Vide *Eubouleus, Phanes.*
[15] Vide *sup.* VI. ii.
[16] Diod. iv. 5.
[17] Vide IX. vii. *Indoletes.*

BIONYSIAK JAPANESE DIVINITY

emblems connected with his cult. Nor is there any difficulty in carrying the link farther into the East. Celsius,[1] 'contends that the apples celebrated in Scripture were *Mala Cydonia*, or quinces; which, from various ancient authors, he shows were golden in colour, delicious in taste, of a fragrant and refreshing smell, far beyond our quinces, and particularly that they are the apples of gold in *Prov.* xxv. 11. Others think the citron is intended.'[2] Whether the *tappuach* of the Old Testament be the quince or the citron is unimportant; in either case its symbolical significance is undoubted.[3] In the Tribe of Judah was a place called Beth-Tappuah,[4] or Shrine-of-the-Apple.[5] The adjective Kydonian = (2) swelling-like-a-quince, and hence is applied to the *mammae*,[6] and similarly; and the whole connection well illustrates the character of Dionysos Dendrites.[7] 'Chez tous les peuples de l'antiquité la pomme fut un emblème de génération, tant à cause de sa forme, qui est ronde comme celle du monde créé, qu'à cause de ses qualités reputées aphrodisiaques et de l'époque de sa maturité, l'automne, saison néfaste qui passait pour être favorable à la descente des âmes dans les voies de la génération et au développement de la vie dans les semences confiées à la terre.'[8] 'Golden apples' were among the symbols in the Bakchik Mysteries.[9] It is unnecessary to enter further here into apple-myths, suffice it to notice their general phallic and oriental character, and their connection with the god.

Asphodel. This celebrated plant, the Day-lily, 'the flower of the Elysian fields,' a locality also called 'the

[1] *Hierobot.* i. 255.
[2] Wilson, *Hebrew and Chaldee Lexicon*, in voc. *Apple-tree.*
[3] Cf. *Cant.* ii. 3–6, vii. 8, viii. 5.
[4] *Jos.* xv. 53.
[5] Cf. House of Rimmon, or the Pomegranate (*Jos.* xv. 32; II. *Kings*, v. 18).
[6] Aristoph. *Achar.* 1109.
[7] Vide *inf. Pomegranate.*
[8] Lajard, *Sur le Culte de Vénus*, 213.
[9] *Orphik Frag.* xvii. apud Clem. Alex. *Protrept.* ii. 17.

Asphodel Meadow,'[1] was naturally connected with Dionysos the life-giving god; for 'the great sign, to the Greeks of the coming of spring in the pastures was not, as with us, in the primrose, but in the various flowers of the asphodel tribe; and the power of Athena in eternal life is written by the light of the asphodel on the Elysian fields.'[2] The ancients planted the asphodel near burying places in order to supply the shades of the dead with nourishment. From its form it was also called Antherikos,[3] King's-spear, a word derived from *ather*, Latin *spica*, the point of an ear of corn and barb of a weapon. It was considered sacred to Persephone and the Gods of the Under-world;[4] and hence to Zagreus, the Zeus of the Dead. 'Asphodels, like flakes of light,' heralds of spring, breathe of the spirit of Dionysos Karpios, the Fruitful; and their mystic virtue supports the Spirits of the Dead, the subjects of Dionysos in the Under-world.

Ass. The ass, an animal 'notorious for its salacity,' was sacred to Dionysos. The ass or mule which Seilenos 'used to ride was described as a most intelligent beast, and said to have distinguished itself at the time of the War with the Giants, in which its master, as companion and body-servant, a sort of Sancho Panza, to Dionysos, took part,[5] by braying so loudly as to alarm the Giants, and help to put them to flight.'[6] I have already[7] quoted the judicious remarks of Mr. Cox on the ass of Seilenos as connected with Eastern nations, and the symbol of wisdom and prophetic power. 'The same idea doubtless lays at the root of the story of Midas, to whom the ass's ears were at first not his shame but his glory.'[8] In Kam asinine worship was connected with Set-Typhon.

[1] *Od.* xi. 539, xxiv. 13.
[2] Ruskin, *Queen of the Air*, i. 38.
[3] Herod. iv. 190.
[4] Souidas, in voc. *Asphodelos.*
[5] Vide *sup.* IV. iii. 4.
[6] Murray, *Manual of Mythology*, 173.
[7] Vol. I. 65.
[8] *Mythol. of the Aryan Nations*, ii. 317.

'The Egyptians celebrate the festivals of Typhon under the form of an ass, which they call Seth.'[1] Set or Sutekh appears as 'a human body with the griffin or ass-head, in the record of the treaty between Ramesses and the chief of the Hittites. In the Papyrus Sallier, Sutech is designated only under that long-eared animal form.'[2] Now Sutekh was a god of the Syrian tribes,[3] and identical with Baal,[4] and was also the 'god of the Xeta [Cheta, Khitta, Homerik Keteioi, or Hittites], and other foreign tribes in the north of Egypt.'[5] Apepi, 'Great Serpent,' the Apophis of the Hellenes and last of the Pastor dynasty, is stated in the Papyrus Sallier to have 'adopted Sutech as his god; he did not serve any god which was in the whole land.' This monarch, like other Shepherd Kings, is called, 'the beloved of Sutech;' and with respect to the cult of the god, I have noticed[6] Canon Cook's remarks on the traditional suppression by Aahmes I. of the human sacrifices offered under the Kamic Shepherd Kings, and the probability of the Phoenician origin of this worship. Thus both Sutekh or Baal-Set and Dionysos are Asiatic ass-gods, the ass being typical of wisdom and prophetic power. The connection between the god and the animal continued to be represented in late times. So at the commencement of the *Batrachoi* of Aristophanes, Xanthias the servant of Dionysos accompanies his master mounted on an ass.[7] The ithyphallic ass or mule Eraton appears in many Dionysiak scenes, frequently playing with the Nymphs and Satyroi.[8] Plinius says that the ass was sacred to Liber because it loves fennel, a plant connected with his cult.[9] This afterthought illustrates the fact of

[1] Epiphanios, *Adv. Haeres*, iii. 1093.
[2] Bunsen, *Egypt's Place*, i. 442.
[3] Lenormant, *Anct. Hist. of the East*, i. 221.
[4] *Ibid.* 320; *sup.* Vol. I. 211.
[5] Bunsen, *Egypt's Place*, i. 442, Note.
[6] *Sup.* Vol. I. 211.
[7] For an engraving of this scene from a painted Vase, vide Donaldson, *Theatre of the Greeks*, 261.
[8] *Sup.* VII. i.
[9] *Hist. Nat.* xxiv. 1; vide *inf. Fennel-giant.*

the connection. In illustration of the link between the ass and wisdom, we find that amongst the Hellenes the saying, 'Thou fallest from thine ass,' was a proverbialism signifying to be in error or make a mistake. A cluster of wise saws centered round the animal; and it is noticeable that asses were employed in carrying the sacred Bakchik utensils from Athenai to Eleusis.[1] The ass was said, either in derision or mistake, to be an object of worship amongst the Jews, 'projectissima ad libidinem gens;'[2] and the Christians were similarly charged with worshipping an ass's head.[3] The Gnostics actually continued ass-symbolism in later times.[4] Thus Epiphanios observes, 'The Gnostic Sabaoth has, according to some, the face of an ass.[5]

Ball (sphaira). The Ball or sphere was one of the emblems in the Dionysiak Mysteries.[6] The most familiar objects, inasmuch as they are supremely present both to eye and mind, afford the most potent symbolism, *e.g.* bread and wine; and nothing can be simpler than the several symbolical articles which Clemens has fortunately thought it worth while to hold up to execration. Whilst every child, Nausikaa-like, would play at ball, every Bakchik devotee would be reminded by the simple act of the worship of his occult divinity. The game of ball itself came traditionally from the East.[7] Of the opinions of the earliest Hellenik philosophers respecting the shape of this planet we know but little; but the theory of Anaximandros of Miletos, B.C. 610-547, throws a remarkable light on the kosmic symbolism of the ball. He seems to have regarded both the Infinite, *Apeiron*, and the Earth as being spherical in shape.[8] Hence the ball, in addition to

[1] Souidas, in voc. *Onos.*
[2] Tacitus, *Hist.* v. 3-5.
[3] Tertullianus, *Apologia*, xvi.
[4] Vide *sup.* VII. iv. *Dionysiak Gems*, No. XXXV.
[5] *Adv. Haeres*, xxvi.
[6] Clem. Alex. *Protrept.* ii. 18.
[7] Herod. i. 94.
[8] Diogenes Laertios, ii. 1; Ueberweg, *History of Philosophy*, i. 36.

its other Dionysiak quality of circularity,[1] and to the Bakchik property of facility of motion, would, like the Globe Theatre in Shakespeare's time,[2] or King Arthur's Round Table, become 'an image of the mighty world,' or even of the Kosmos itself; and thus be a pre-eminently suitable symbol for the ritual of the kosmico-solar god. The ball appears prominently on a Vase 'in the collection of the Studii of Naples,'[3] where Eros or Love is bouncing it against the ground. It is marked with a cross ⊕, and Millingen observes that absurd explanations have been given of the circumstance, and that 'a learned writer taking the seams of the ball for a cross, has supposed that these objects were symbols of the vivifying principle that animates the universe; which, according to Proclus, *was figured by a cross within a circle.*'[4] Whether the marks on the ball are seams or not, they certainly form a cross; nor if they really represent seams, does that circumstance necessarily denude them of symbolism. The suggested explanation, whether correct or not, is in perfect accordance with the whole Dionysiak Myth, and aptly illustrates another point of contact between the god and the ball. It must necessarily be admitted that Symbolism is an important feature in ancient art. If it be granted that the ball represents nothing more than a ball, how shall we deal with Love and his wings? Does he represent anything or nothing?

Basket-bearer (Kanephoros). The name generally applied to the Athenian virgins who, in the sacred processions of Demeter and Dionysos, carried the *kaneon*, Latin *canistrum*, or flat circular basket, sacred to these divinities.[5]

Belt (zoster). The golden belt is the Dionysiak symbol of the Ocean-stream, gleaming in splendour

[1] Vide *inf. Circle.*

[2] 'This wooden O' (*Hen. V.*, Prologue).

[3] Millingen, *Painted Greek Vases*, P art 1, Plate xii.

[4] *Ibid.* 31, Note.

[5] Vide *sup.* VI. i. 1, ii. 3.

beneath the rays of the sun; and forms an important article in the Orphik dress of the Bakchik votary.[1]

Boat. The mystic boat, which is connected with the lunar crescent, and also with ark and egg symbolism, is the emblem of the Yoni. Thus Apuleius, describing the ritual of Uasi says, 'The first minister of the sacred rites held aloft a brilliant lamp of gold, of a boat-like form.'[2] Some of the Kamic 'sacred boats or arks contained the emblems of life and stability.'[3] 'This mystic vessel,' remarks Mr. Cox, 'reappears in the shell of Aphrodite, and in the ship borne in solemn procession to the Parthenon on the great Panathenaic festival, as the phallos was carried before the god in the great feasts of Dionysos. On this ship floated the saffron-coloured robe woven for it by the hands of Athenian maidens, as the women in the temple at Jerusalem wove hangings for the Ashera of Baal. This ship, again, is the bark or boat-shaped vessel of which Tacitus speaks as the symbol employed by the Suevi in the worship of [a goddess whom he calls] Isis. Scarcely altered, this vessel reappears in the Lotos of Hindu and Egyptian mythology, the symbol of the Earth and its fecundation.'[4] The symbol is naturally connected with the male principle and phallic god. Thus, on a Vase[5] Dionysos is represented as seated in a galley-shaped car at each end of which is a Satyr. Another allusion in the symbol is to the mystic solar boat.[6]

Bull. This animal in its widest symbolical significance represented the active energizing principle of the universe, especially in a humid aspect, and in its narrowest was merely a name for the phallos.[7] The Horned God is the active power of life, and the Horned Goddess, his natural

[1] *Sup.* II. iii. 3.
[2] *De Asino Aureo*, xi.
[3] Rawlinson's *Herodotus*, ii. 86.
[4] *Mythology of the Aryan Nations*, ii. 120.
[5] Brit. Mus. *Vase Cat.* No. 687.
[6] Vide *inf. Serpent.*
[7] Souidas, in voc. *Tauros.*

and necessary associate, is the passive. The two beings appear alike in the cults of Hellas, the Isles, Asia Minor, Phoenicia, Aram, and Kam. Again, the bull, so to speak, stands at the head of agriculture, and is thus connected with the riches and 'fatness of the earth beneath,' a link which binds him on the one hand to the Sun, the greatest procreative power in nature, and on the other to the chthonian divinities of the Under-world, who possess the buried treasures concealed below the surface of the ground. The bull, too, is at the head of flocks and herds, and is thus the type of nomadic wealth and power, while his formidable nature and phallic vigour present additional features suitable for symbolism. The etymology of the word also adds to the number of ideas expressed by the animal. As I have remarked elsewhere, 'From the same Semitic root *sr* or *shr* come the words *sar*, a prince or mighty one, in Assyrian *saru*, and *shur*, a word signifying both bull and wall. Here we have a number of associate ideas: (1) A horn, the well-known Oriental symbol of power; (2) A horned bull or mighty prince; (3) A wall, connected in idea with a mighty man as being a source of protection.'[1] The Aryan tribes had apparently agreed on the name of the animal *sthuras*, *tauros*, *taurus*, *steer*, before their separation; and the Zodiacal Sign of the Bull[2] was possibly originally the first of the Twelve. It appears on a conical black stone of the twelfth century B.C., one of the Babylonian monuments now in the British Museum.[3] 'When first the science of astronomy was reduced to a written system, it is believed that the Sun was in the sign of Taurus, at the vernal equinox. It was natural, therefore, to think that the animal and the Sun together were friendly towards the earth, and to mankind in general.'[4]

[1] *Poseidon*, xxiv.

[2] Vide *Trans. Soc. Bib. Archaeol.* iii. 162.

[3] Vide Rawlinson, *Ancient Monarchies*, ii. 574.

[4] Inman, *Ancient Faiths*, ii. 776.

Ancient oracles spoke, or were supposed to speak, of the Sun in Taurus as a bull warmed by the power of the sun.[1] As the Bull was at the head of the Zodiacal signs, so, under his name of Aleph, he stands at the head of the alphabetic signs, the Phoenician letter being a rough representation of a bull's horns.'[2] The appropriateness of the symbolism is obvious; the energizing power of the universe stands at the beginning of things as head and cause of all. Hence the Supreme, being necessarily all-containing, declares 'I am Alpha and Omega,' in Hebrew, Aleph and Tau,[3] 'the beginning and the ending.'[4] 'As the bull was supposed to open the year with his horns at the vernal equinox, so the latter ultimately was adopted as a symbol of the bull and all his power; and, as such, it was occasionally used as a talisman.'[5] Similarly, the energizing power of the universe is represented by the bull butting against the egg of chaos.[6] Again, we find, that, occasionally, in Art, the phallus was symbolically joined to the bull's head;[7] and 'on an ancient medal of Acanthus, the contention between the powers of creation and destruction is represented by a combat between the bull and lion.'[8] The cow, like the earth, is naturally the Great Mother, the passive principle in the universe. The inhabitants of the Momenphite Nome in Kam, according to Strabo, worshipped Aphrodite [Hathar]; and a sacred cow was kept there, as Apis [Hapi] was at Memphis [Mennefer], and Mneues or Mnevis at Heliopolis [Han]. 'These animals were regarded as gods, but there are numerous other places, both in the Delta and beyond, where a bull or a cow is kept, which are not regarded

[1] Paus. ix. 17.

[2] Cf. Ploutarchos, *Sympos. Quaest.* ix. 3. Hesychios similarly explains Alpha as equivalent among the Phoenicians to 'an ox, or the head of an ox.'

[3] Cf. *Isaiah*, xliv. 6.

[4] *Apoc.* i. 8; xxii. 13.

[5] Inman, *Ancient Faiths*, i. 173.

[6] *Sup.* VII. iii. *Kleonai.*

[7] R. P. Knight, *Worship of Priapus*, 22.

[8] *Ibid.* 71; vide *sup.* VII. iii. *Akanthos.*

as divinities, but only as sacred.'[1] Aelianus represents the Kamites as saying that the Ox Mnevis was sacred to the Sun and the Bull Apis to the Moon.[2] 'The Bull,' observes Rolle, in his able work, 'is an animal symbolic of the Demiurge in all ancient religions.'[3] In our own Sacred Books we find it among the mystic figures of Solomon,[4] Ezekiel,[5] and John.[6] In Assur, the winged, man-headed Bull is a prominent symbol; and, when placed at palace gates, represented the good and guardian genius of the place, symbolically possessed of a high combination of attributes and powers, the kindly *alap*.[7] The bovine cult of Kam, the calf of Aaron, and the calves of Jeroboam, another resident in Kam, form other links in the same worship; which appears also in the cow-horned Ashtoreth of Phoenicia, and in the sacred cattle of Helios, the Semitic Sun, destroyed by the companions of Odysseus. 'The title of Bull frequently applied to Amen, the old local god of Thebes,' observes Mr. C. H. Goodwin, 'is a common epithet, implying youth, strength, and valour, and on one of the obelisks, Rameses II. is called 'the Bull of Sutech,' *i.e.*, 'the valiant son of Sutech.'[8] In the philosophic mythologies of Persia, and India also, the bull holds a prominent place, and we shall meet with the tauriform divinity in the islands of the Aigaion;[9] for the animal is ever closely connected with Dionysos, since, as M. Lenormant observes, 'Dionysos Zagreus is essentially a tauriform god.'[10] 'The Bull,' says Col. Tod, 'was offered to Mithras[11] by the Persian, and, opposed as it now appears to Hindu faith, he formerly bled on the altars of the Sun-god, on which not only the Bul-dan (offering of

[1] Strabo, xvii. 1.
[2] *De Natura Animal.* ii. 2.
[3] *Culte de Bacchus*, Introduction, xxv.
[4] I. *Kings*, vii. 25.
[5] *Ezekiel*, i. 7–10.
[6] *Apoc.* iv. 7.
[7] Vide Lenormant, *La Magie chez les Chaldéens*, 49-50, 158.
[8] *Trans. Soc. Bib. Archaeol.* ii. 252.
[9] *Inf.* IX. iii.
[10] *Les Premières Civilisations*, i. 387.
[11] Vide *inf.* XIII.

the bull) was made, but human sacrifices.'[1] The general connection between the Bull and the Sun is also illustrated by the circumstance that the ancient Germans, who were sun-worshippers,[2] carried a brazen bull to battle as the image of their divinity.[3] Volumes have been written on tauric symbolism; but the above notices, it is believed, include all its aspects, and for further detail the reader is referred to the Section on Dionysos Taurokeros.[4] The Dionysiak Ritual cannot be severed from the Bull; and if the Bull be, as he undoubtedly is, a conspicuous figure in the religious systems of neighbouring non-Aryan nations, the inference that Dionysos is not an Aryan divinity becomes almost unavoidable.

Circle. Circularity is eminently connected with Dionysos, amongst whose symbols are the Ball,[5] the Wheel,[6] and the Whirligig,[7] and whose cult is performed by the Cyclic Chorus in circular dance. In illustrating the connection between circularity and the kosmico-solar god, it may be observed that the principal circles are:

I. *Nature-circles.*

1. Sun, moon, and stars.

2. Their movements; especially that of the Sun, which gives rise to the Zodiacal circle.

3. The Rainbow, and the span of the vault of heaven (Orbis terrarum).

4. The surrounding Ocean-stream.

5. Circular wind-motion, and whirlwind.

6. The general circular character of motive power.[8]

7. The eye.

8. The round World.[9]

[1] *Rajasthan*, i. 515.
[2] Cæsar, *De Bello Gallico*, vi.
[3] Ploutarchos, *Marius*.
[4] *Inf.* IX. iii.; vide also *sup.* IV. iii. 2.
[5] Vide *sup.*
[6] Vide *inf.*
[7] Vide *inf.*
[8] *Sup.* IV. iii. 1.
[9] Vide Platon, *Timaios*, on the superiority of circular forms, and the 'only heaven, a circle moving in a circle.'

9. The course of man's physical life.

10. The return of the Seasons,[1] and the recurrence of the ordinary phenomena of nature.

11. Snake-coils and snake-stones.

12. Numerous other objects more or less circular.

II. *Thought-circles.*

1. General reflections on, and deductions from, the principle of recurrence.

2. The combined effects of memory and hope.

3. General tendency of belief and of philosophic systems to return to their starting points; and to hover around certain ideas and difficulties.

4. The Golden-age, past and future.

5. Circle-thoughts respecting the Deity.

III. *Art-circles.*

1. Stone circles.

2. Circular pillars, towers, cities, theatres, places of assembly, temples, churches, and lakes.[7]

3. Smaller circular objects; as crowns, rings, wheels, hoops, balls, shields, quoits, cups, plates, round cakes, and belts.

4. Circular dances: the Cyclic Chorus.

Kuklos and the corresponding Latin word *Orbis*, each meaning primarily 'a round,' possess an exceedingly extensive signification by being applied to circular objects generally, and used to express a circle, a ring, a shield and its rim, the eye and eyeball, the sun or moon's disk, and a wheel; whilst *kuklos* also signifies a place of assembly, as being frequently circular;[3] an amphitheatre; people standing in a ring; the vault of the sky;[4] a circle or wall round a place; circular motion, as of the heavenly

[1] '*Annus* was synonymous with *annulus*, and originally meant a ring or circle.' (Sir G. C. Lewis, *Astronomy of the Ancients*, 10).

[2] Vide Vol. I. 264, as to the circular lakes of Argolis, Delos, and Sa.

[3] 'The elders sat upon polished stones in a sacred circle.' (*Il.* xviii. 504).

[4] The 'circle of the earth,' (*Isaiah*, xl. 22). The 'circuit of heaven' (*Job*, xxii. 14).

bodies or seasons, or even of arguing in a circle; the Epic Cycle;[1] and a sphere or globe: and *orbis* also signifies the coil of a snake; a *diskos* or quoit; and a timbrel or tambourine. The 'copious sense' of the circular form is almost overwhelming, and I have already partially illustrated its connection with the god when speaking of Dionysos and the Dance.[2] The chief special links between them are:—

1. *Solar symbolism*: worship of the sun and the sun's disk. The word 'Gilgal' illustrates solar circling; *gil* signifying rejoicing and *gal* a heap of stones, a circle, and the Circler, *i.e.*, the Sun. Gilgal will, therefore, signify the Rejoicing-circler, agreeably with the Psalmist's language —'the sun rejoiceth as a strong man to run a race. His going forth is from the end of the heaven, and his circuit unto the ends of it!'[3] Another point in this symbolism is the Sun as Lord of Time, which he measures out.[4]

2. *Life typified by motion.* So intimately are the two connected that the same word means 'circle' and 'circular motion,' as the golden timbrel in the Kamic temple signified the constant motive energizing power of the world. Illustrated in the Dionysiak cult by the Cyclic Chorus and the Bakchik dances.

3. *Kosmogonic affinity*: the world and time being alike but circles and cycles. Thus Shakspeare speaks of the 'whirligig of time,' and the whirligig or rolling, spinning thing is sacred to Dionysos.

4. *Circular constructions*: as the Bakchik Lakes of the Delta and Argolis, and the round buildings and cities of the Phoenicians and others.[5]

5. *Serpent circles.*[6]

[1] This series of Poems, of which the *Ilias* and *Odysseia* formed two, commenced with the marriage of Heaven and Earth, and ended with the death of Odysseus.

[2] *Sup.* IV. iii. 1.
[3] *Ps.* xix. 5.
[4] Vide *inf.* IX. iv. *Chrysopes.*
[5] Vide *sup.* IV. iii. 1; VI. i. 3.
[6] Vide *inf. Serpent.*

6. *The cycle of life*: growth, decay, and reproduction.

7. *Phallic references*: as connected with things circular, *e.g.*, round tower-pillars, rings, and similar objects.

The affinities between Dionysos and Circularity are almost endless, but the above will sufficiently illustrate them. Nature abhors a straight line equally with a vacuum.

Comedy. Originally the song of the Komos or Bakchik band of revellers.[1]

Cone. The cone was one of the symbols in the Dionysiak Mysteries,[2] and signified: (1) the mundane Egg, containing the fiery life-heat of the world; and (2) the *testis*, a type of the former. The fir-cone was also used, as noticed, in preparing wine; and the suitability of the pine for torches connects the pine-cone with fire and the sun.[3] 'The pine-cone was adopted by the Arabs as an ornament in architecture at an early time, and passed thence to Cashmere shawls and embroidery.'[4]

Cup (kantharos). This peculiar, two-handled drinking cup was sacred to Dionysos, who often appears with it in his hand on Vases. It is connected with deep-drinking, as being raised with both hands and emptied at a draught, a fashion in which Marius is said to have copied the god.[5] At entertainments a special cup of wine was often handed round after supper, and quaffed in honour of Dionysos, the Agathodaimon, or Good Genius, who gave men all things richly to enjoy. The *Karchesion* was a kind of kanthar. A painting at Pompeii represents Cupid with the attributes of Dionysos, the thyrsos and *diota*.[6]

Daemon (daimon). 'The greater part of the Hellenes

[1] *Sup.* VI. iii.
[2] *Orphik Fragments*, xvii.
[3] Vide *sup.* IV. ii. 2.
[4] Rawlinson, *Herodotus*, ii. 74.
[5] Plinius, xxxiii. 53.
[6] *I.e.* 'two-eared' cup. Any two-handled cup may be called a *diota*; the Kanthar is a peculiar kind of diota, of a very elegant shape.

call Dionysos the Chief Daemon of the Mysteries of Demeter;'[1] and there is considerable difficulty in ascertaining the precise meaning of the familiar word. Hesiodos applies it to the spirits of the heroes of the Golden Age in their character as Genii friendly to men,[2] and Aischylos to the majestic shade of Dareios,[3] as a tutelary protector of the Persian State. It is also used vaguely in the Homerik Poems for the working of supernatural power, in a corresponding manner to our use of the words Heaven and Providence. S. Augustinus, following Platon in the *Kratylos*, considers it to be equivalent to *daêmôn*, knowing.[4] The Latin word Genius, again, signifies that which is innate in a man; and hence his own fate or fortune, *i.e.*, those occurrences beyond human power or disposition which attend him in his journey through life. These personified become his good or evil Genius,[5] or Daemon, which latter word is also said to mean Divider, or Distributor, of destinies, and hence is applied to God, Fate, or Chance, according to opinion. The word *daimones* is often translated 'heavenly-powers,' but this in reality tells us nothing. What heavenly-powers, and what are heavenly-powers? A daemon, again, does not convey the same idea as a demi-god, but seems rather to signify a personification of the *modus operandi* of the Deity in any particular place or towards any particular person. Isolated circumstances thus regarded give rise to the concepts of the protecting or hostile daemon of a line of kings or of a city. I have noticed how Dionysos became the assistant and supporter of Demeter at Eleusis,[6] and, as the great god of nature, he is the chief daemon or divider of all things to all.[7]

[1] Strabo, X. iii. 10.
[2] *Erga kai Hemerai*, 121.
[3] *Persai*, 620.
[4] *De Civitate Dei*, ix. 20.
[5] The word *genius* as applied to the capacities of an individual, may be defined as the power of appreciating and disclosing to an unusual extent the latent potencies of truth and beauty and the capabilities of things.
[6] *Sup.* VI. ii. 2, 3.
[7] Cf. sec. i. *Isodaites.*

Dance. This indispensable accompaniment of Dionysiak worship has been already fully noticed.[1] Two special kinds of Dionysiak dances were the *diple*,[2] which was apparently danced either in the figure of an 8, or in double circles one within the other; and the *kordax*,[3] which was frequently danced by persons dressed as Satyroi, and was wild and immodest. Thus Loukianos represents the army which Dionysos led against the Indians as dancing the *kordax* with goats' tails fastened to them.[4] Another Dionysiak dance used in the Satyrik Drama was the *sikinnis*, of Phrygian origin and in honour of Sabazios.

Dice. The *astragaloi* or hucklebones, marked with numbers, and used as dice, were one of the symbols in the Dionysiak Mysteries.[5] It does not exactly appear how they were employed in connection with the worship of the god, but probably by way of invocation similar to that afforded by casting lots; and also in accordance with the doctrine of lucky and unlucky numbers.

Dithyramb. The ancient choral Bakchik Hymn. The derivation of the word was considered to be unknown,[6] but the investigations of Donaldson[7] and others have furnished a result which, if possibly not absolutely, is yet practically, correct. The first syllable *di* is regarded as the dative of Zeus. *Thriambos*, itself used as an epithet of the god,[8] akin to the Latin Triumphus, signifies a jubilant procession in his honour. *Thorubos*, clamour, is also connected with the word; and the dithyrambik dance was called Turbasia,[9] a term equivalent to Turbe, Disorder, which, as noticed,[10] was the name of an Argeian

[1] *Sup.* IV. ii. 1.
[2] Aristophanes, *Thesmoph.* 982.
[3] Ibid. *Nepheloi*, 555.
[4] *Proslalia he Dionysos*, 1.
[5] Clemens Alexandrinus, *Protrept.* ii. 18.
[6] Cf. *sup.* sec. i. *Dithyrambos.*
[7] *New Cratylus*, secs. 317 *et seq.*; *Theatre of the Greeks*, 36, Note 2.
[8] Vide sec. i. *Thriambos.*
[9] Ioul. Pol. iv. 104.
[10] *Sup.* VI. i. 3.

festival of Dionysos. The epithets sufficiently illustrate the riotous and orgiastic character of the Dithyramb, and the remark of Epicharmos, 'There is no dithyramb if you drink water:'[1] A Dithyramb, therefore, is a riotous processional chorus in honour of Zeus, *i.e.*, not the Aryan Overlord, but the chief God, whoever that may be; for, as Donaldson well remarks, 'Bacchus belonged to a branch of Greek religion which admitted an assumption of his character [as 'king of the gods'] on the part of his votaries;'[2] that is, as already illustrated, he was in origin second in rank to no divinity.[3] At the dithyrambik festival, as noticed, a bull was the prize and sacrifice. The tauriform King of the Gods was naturally honoured with such an offering; and the whole ritual—the dithyramb, the divinity honoured in it, and the taurik sacrifice connected with it, are not indigenous to the soil of Hellas, but at a remote period were importations from the Semitic Outer-world. A Vase in the British Museum[4] gives a sacrificial scene on the occasion of a dithyrambik victory. Two bulls stand by two tripods, and a female decorates the head of each with a sacrificial fillet. As a personification, Dithyrambos is sometimes represented on the Vases as a Satyros playing on the heptachord lyre.

Prof. Ruskin connects the word 'dithyramb' with 'a sense of the doubling and redoubling caused by instinctive and artless pleasure in sound . . . as in the reduplication of its notes of rapture by the nightingale,—then, in the entire system of . . . antistrophes, and echoes of burden; and to the Greek, most practically in the balanced or interchanged song of answering bodies of chorus entering from opposite doors on the stage: continuing down to our own days in the alternate chanting of the singers on each side of the choir.'[5]

[1] *Sup.* IV. iii. 1.
[2] *Theatre of the Greeks*, 36.
[3] *Sup.* II. iii.
[4] No. 755, Amphora.
[5] *Fors Clavigera*, January, 1877, p. 16, note.

Dolphin. This creature was sacred to Dionysos and symbolized: (1) the sea, and (2) the course of sun and stars from one sea horizon to the other.[1] Dionysos, like Poseidon, is a sea-god, as having crossed the sea; and the other symbolical meaning of the Dolphin illustrates his solar character. Thus 'Apollo, when in his personal character he crosses the sea, leading his Cretan colonists to Pytho, takes the form of a dolphin, becomes Apollo Delphinius, and names the founded colony, Delphi.'[2] As the dolphin symbolized the course of the Sun westward, by a natural transition the solar personage was represented as crossing the sea on a dolphin's back. Palaimon who, as we have seen,[3] is identical with Dionysos, thus appears on coins and otherwise.[4] As the dolphin is the favourite fish of Heraldry, so it was a frequent charge on the Hellenik shields. Thus, on the 'Burgon' Vase in the British Museum, Athene has a dolphin on her shield, and Achilleus sometimes bears the same device.[5] The shield, like that described by Homeros, is a type of the all-containing Kosmos, and the dolphin shows the Sun's track across it.[6]

Dragon.[7] The formidable name of *Drakôn* resolves itself, so far as Dionysos is concerned, into a serpent. Homeros employs the word apparently for large serpents, as the Old Testament writers use *tannin* for a large serpent, a sea monster,[8] or a crocodile; and, as Mr. Fergusson remarks, 'Generally Draco is applied to the larger, and Serpent to the smaller kind of snakes.'[9] In the Tragiks and subsequent writers, 'dragon' is simply equi-

[1] Vide *sup.* IV. iii. 1.
[2] Ruskin, *Queen of the Air*, i. 39.
[3] *Sup.* VI. i. 2.
[4] Paus. ii. 3.
[5] British Museum, *Vase Cat.* No. 835.
[6] For consideration of the dolphin in early Christian art, vide Lundy, *Monumental Christianity*, 135 *et seq.*
[7] Vide *inf. Gryphon*, and references.
[8] Vide the LXX. in *Isaiah*, xxvii. 1.
[9] *Tree and Serpent Worship*, 13, Note.

valent to 'serpent.' Thus Clemens speaks of a serpent, *drakôn*, as the instrument of Dionysos;[1] and Euripides of Dionysos as crowned with serpents, *drakontes*.[2] The dragon is literally the keen eyed-creature, and as such has an Aryan connection with the sun and light;[3] and as the beautiful Saranyu, the Running-light of morning, became transformed into the terrible Erinyes,[4] so the wise and keen-eyed creature connected with the creeping dawn light became assimilated in the course of ages with the monster of Eastern fable, the Apocalypse,[5] St. George, and heraldry. With respect to the origin of the dragon-idea, another possible element in it well worthy of consideration, is contained in the remarks of M. Bory de St. Vincent, who observes, 'The figure of the pterodactyl seems to represent with sufficient exactness the figure which Antiquity gave to those formidable dragons we now regard as fabulous. Yet they may not impossibly have existed towards the epoch of the period immediately preceding the so-called pre-historic. It may even be that dragons of this kind, pterodactyls, far larger than those which have recently been discovered, lingered until the time when man appeared upon the earth—until the epoch when he began to carve upon wood and stone the most striking objects around him. When the models had disappeared—when their memory was preserved only in the hieroglyphics of tribes who knew not how to write, though knowing how to carve—this memory became mythologised. To the image of the lost dragon some fantastic features were added; so disguising it, that it could not be recognised if ever any remains were discovered.'[6] Dragons of a special Scandinavian type have been found,

[1] *Protrept.* ii. 22.
[2] *Bakchai*, 101.
[3] Cf. *Mythology of the Aryan Nations*, i. 428.
[4] *Sup.* VI. ii. 3.
[5] 'The Chaldean Dragon had seven heads, like that spoken of in the Revelation.' (*Records of the Past*, vii. 125; vide *sup.* Vol. I. 120, Note 7).
[6] Apud Davenport Adams, *Life in the Primaeval World*, 223-4.

engraved in tumuli, in the Orkneys and in Denmark;[1] and Kaldean cylinders and myths abound with them.[2] Servius, in his Commentary on Virgilius,[3] distinguishes the different members of the serpent tribe as 'angues aquarum, serpentes terrarum, dracones templorum sunt;'[3] from which it would appear that the dragon, in later times, was a kind of snake especially sacred to the gods, like the horned serpents buried in the temple of the Theban Amen,[4] and the dragon-snakes kept in the shrine of Asklepios.[5] As a relic of its innocent origin, the dragon frequently appears as harmless to man, and even at times as his assistant and protector.[6] Thus Pausanias relates a story, the prototype of the legend of the faithful hound Beth Gelert, that a child attacked by a wolf was defended by a dragon; and the father, imagining that the dragon was about to injure his son, hurled his dart at it and slew both the beast and the infant. Afterwards, on learning his mistake, he raised a funeral pile to his son and the dragon jointly.[7] Winged dragons too, drew the chariot of the nurturing hero Triptolemos, who sowed the golden grain over the earth;[8] and Professor Ruskin, whose observations on Hellenik Mythology are characterized by a keen insight, and a subtle beauty peculiarly his own, remarks, when speaking of the serpent as an earth-power, that, 'as the power of the earth upon the seed—consuming it into new life ("that which thou sowest is not quickened except it die")—serpents sustain the chariot of the spiri of agriculture.'[9] Philostratos gives an account of an Indian 'dragon hunt,' said to have been witnessed by Apollonios of Tyana and his companions, and remarks,

[1] Fergusson, *Rude Stone Monuments*, 245.
[2] Vide *sup.* VII. i.; Vase, No. XIV.
[3] Vide *inf. Serpent*, No. V.
[4] Herodotos, ii. 74.
[5] Paus. ii. 11.
[6] Vide the Chinese Dragon, *inf. Serpent*, No. V.
[7] Paus. x. 33.
[8] Apollodoros, I. v. 2.
[9] *Queen of the Air*, ii. 69.

'The marsh-dragon is 30 cubits long, sluggish, and without a crest; it has fewer scales than the other kinds. The plain and hill dragons are superior to, and larger than, the marsh kinds. They are crested, and the crest, when they are full grown, rises to a great height. They are of a fiery colour, and bearded; their necks are erect, and their scales shine like silver. The pupils of their eyes are a fiery stone of wonderful and mystic properties. A dragon of this kind will sometimes attack an elephant; both then perish, and are a 'find' for the huntsman. The mountain dragons glide on the earth with a sound as of brass; their fiery crests throw out a light brighter than that of a torch.'[1]

Eua, Euan, Euoi. A Bakchik exclamation, said by some to be an imitation of a goat's bleat.[2] 'The Bacchai,' says Clemens, 'howl out the name of Eua; that Eve! by whom came error, and its sequel, death.'[3] Mr. Kenrick regards the word as Semitic.[4] In Messene was a mountain called Eua, which, according to tradition, was the first place in which Dionysos and his female attendants made use of the exclamation Euoi,[5] a cry belonging to the Phrygian cult of the Great Mother,[6] and probably Semitic in origin. 'Hesychios says that the Indians call ivy Euas; the ancients called vines Euides; Orpheus gave to Hippa, the nurse of Bacchus, the surname of Euada.'[7]

Fan. The sacred fan, symbol of purification, was carried by the Liknophoroi, or Fan-bearers, in the Dionysiak processions;[8] and the idea of purification from guilt formed one of the leading features of the Orphik Theology.[9]

[1] Apud Priaulx, *Apollonius of Tyana*, 29–30. This is a prototype of the information found in the travels and voyages of the worthy John Mandeville, Knt.; vide Vol. I. 337.

[2] Souidas, in voc. *Eua.*

[3] *Protrept.* ii. 12.

[4] *Phoenicia*, 100, Note.

[5] Paus. iv. 3.; vide sec. 1, *Euaster.*

[6] Strabo, X. iii. 18.

[7] Rolle, *Culte de Bacchus*, iii. 421; cf. The Hyades; vide sec. i. *Hyes.*

[8] Vide *sup.* VI. i. 1.

[9] Cf. K. O. Müller, *Introduction to a Scientific System of Mythology*, 310 *et seq.*; *sup.* sec. 1, *Liknites, Lysios.*

The winnowing fan also appeared in the sacred processions of Uasi;[1] and the four ancient elements, water, air, earth, and fire, were often used in divers kinds of purgations and purifications.

Fawn. This animal, especially when spotted, was sacred to Dionysos, whose votaries were frequently clad in the *nebris* or fawn-skin. The phases and meaning of this portion of the Bakchik cult have been already considered.[2]

Fennel-giant (narthex). The stalks of this plant supplied the wands of the Bakchai, and hence Dionysos was called Narthekophoros.[3]

Fig. The fig-tree was peculiarly consecrated to Dionysos, and its wood very generally used for phallic statues, especially those of his son Priapos. Both the tree and the fruit, from its shape and otherwise, had various phallic significations.[4] The Hellenik proverb, 'a fig-tree man,' signified a person of little worth or value, the wood of the tree being only brittle. 'Amongst the Naxians Bakchos is called Meilichios, because he gave the fig to mortals; for the same reason amongst the Naxians, the form of the god Bakchos, whom they call Dionysos, is made from vine-wood; but that which they call Meilichios from fig.'[5] Meilichios, Hellenically the Appeased, is in reality simply Molekh, whose identity with Dionysos-Melqarth is thus very evident. Naxos was an especial stronghold of the Dionysiak cult.[6] Theseus, the great Aryan champion of Attike, is purified at the ancient altar of Zeus Meilichios, after the slaughter of some Semitic robbers,[7] and thus makes his peace with the foreign divinity.

[1] Apuleius, *De Asino Aureo*, xi.

[2] *Sup.* II. iii. 3; IV. iii. 1, 3; and sec. 1, *Nebridostolos*, *Nebridopeplos*, *Nebrodes*; *inf. Spots.*

[3] Cf. Euripides, *Bakchai*, 147.

[4] Vide *sup.* VII. ii. Early statuary representations of Dionysos, No. XI.

[5] Athenaios, iii. 5.

[6] Vide *sup.* II. i. 3; *inf.* XI. ii.

[7] Paus. i. 37; vide *inf.* X. iv. *The Legend of Theseus.*

Fir. The fir is one of the trees more particularly sacred to Dionysos, who 'flames with beaming fir-torch,'[1] which he bears on his thyrsos.[2]

Goat. The principal points of connection between Dionysos and the Goat are:—

1. The animal was a symbol of the creative, or rather formative, power which develops things out of chaos.[3] It was thus the living, deified animal-symbol of the Kamic god Khem, himself the representative of 'the generative principle and universal nature.'[4]

2. It was also erotic,[5] vine-connected, and horned.[6]

Gryphon. This ideal creature frequently appears in a Dionysiak connection.[7] The Gryphon is the Grasper or Clutcher.[8] Ktesias describes gryphons as 'four-footed birds of the greatness of the wolf, but with legs and claws like lions; through them it is that the gold in the mountains, though plentiful, is most difficult to get.'[9] Albertus Magnus described them as 'quadrupeds with birds' beaks and wings; they dwell in Scythia, and possess the gold and silver and precious stones; the Arimaspi fight with them. The griffin has long claws which are made into goblets; they are as big as ox-horns.'[10] 'In its nest the griffin lays the agate for its help and medicine.' It has been suggested that the curved tusks of the *Rhinoceros tichorhinus* found in Siberia have been taken for the claws of a monstrous bird, and hence the origin of the myth of the gryphon, *i.e.*, the hooked or curved creature, and of the *rukh* or *roc* of the '*Arabian Nights.*' These fossil tusks have been found in beds of 'gold-bearing

[1] *Oid. Tyr.*, 214.
[2] *Bakchai*, 146; cf. *Cone, Oak, Pine.*
[3] Vide R. P. Knight, *Worship of Priapus*, 32, 70.
[4] Rawlinson, *Herodotus*, ii. 243; Bunsen, *Egypt's Place*, i. 385.
[5] Cf. Diodoros, i. 88.
[6] Vide *sup.* IV. iii. 2.
[7] Vide *sup.* VII. i.; Vase, No. XIV.; iii. *Teos*; iv. Gems, Nos. XXIII. XXIV. XXVII.
[8] Cf. *greifen*, to grasp; *grupos*, with curved beak or claws, as suitable for a good *grip.*
[9] *Indika*, xii.
[10] Cf. Sir John Mandeville, quoted *sup.* VII. i. in Vase, No. XIV.

sand,' and therefore the animal might naturally be regarded as the guardian of the precious metal. Dr. Tylor remarks, 'The rhinoceros horns supposed to be griffin's claws were mounted in gold and silver in Europe in the middle ages, and preserved as relics in churches. There is or was one in Corpus Christi College, Cambridge, mounted on little gilt claws, which sufficiently show what it was thought to be.'[1]

Hair. The hair, as the symbol of strength and vigour was naturally dedicated to and connected with the god[2] who, as the personification of life in all stages, is represented as both bearded and beardless.[3] The elegant epithets applied to the locks of Semele have already been noticed.[4]

Ivy. This plant is peculiarly connected with Dionysos and Uasar[5] on account of its perennial viridity, the shape of the leaves, according to some, and also its connection in sound with Kush,[6] thus indicating the direction whence the cult of the god proceeded. Similarity in sound producing homonymy,[7] is a root principle in symbolism; a divinity may thus be called the Kushite and the Ivied, Lord of the Covenant, and Lord of the Fir-tree, and in such cases his nature would by the symbol be esoterically

[1] *Researches into the Early History of Mankind*, 216.

[2] Euripides, *Helene*, 1364.

[3] Diodoros, iii. 63–64.

[4] *Sup.* III. i. 1.

[5] *Sup.* V. v. 4.

[6] Vide *sup.* sec. 1, *Kisseus, Kissos.*

[7] "The Spring of the year, the Spring of water, the dayspring, would go by the same name, they would be what Aristotle calls *homonymous* or *name sakes.*" (Prof. Max Müller, *Lectures on the Science of Language*, ii. 390; vide Vol. I. 249, Note 5, *Leukôs* and *lukos*; *sup.* section i. *Philodaphnos*). The same principle largely obtains in Heraldry. Thus: Conisbie beareth three Conies; Harewell, three hares' heads; Starkey, a Stork; Corbet, a Raven; Swallow, 'three Swallowes volant;' Capenhurst, three Capons; Bye, three Bees; Soles, 'three Soles hauriant;' Ellis, 'three Eeles naiant;' Salmon, 'three Salmons hauriant;' Trowtbeck, 'three Trouts fretted in Triangle;' Herandon, a Heron volant; Shelley, 'three Welkes;' Heart, three Hearts; Wingham, 'a heart between two wings displayed;' Quatermaine, 'Fourë Dexter hands;' Harrow, 'three Harrowes conjoyned;' Cardington, 'three Wool-cards;' Palmer, three Palmer's Scrips; and thus on. A good account of the heraldic Rebus is given by Mr. T. E. Cussans.—(*The Handbook of Heraldry*, 131 *et seq.*).

revealed to the initiated. I have noticed the remark of Hesychios that the Indians called Ivy Euas; it abounded near the Indian city Nysa, said to have been founded by Dionysos,[1] who also sometimes appears on Boiotik coins, and very frequently on Vases, with a chaplet of ivy-leaves.[2] 'Ivy,' remarks Christie, 'denotes the shades, and is proper to Bacchus *in inferis*; it had, therefore, a place in night festivals, such as the Agrionia and Nyctelia.[3]

Jar. The Dionysiak wine-jar, as a kosmic symbol of the animated world, has been referred to when noticing the Anthesterian ritual;[4] and similarly 'a vast wine-jar' was carried in the Uasarian Processions.[5] Christie ingeniously illustrates the descent of Dionysos to the Under-world and its significance, by a series of gems[6] depicting the history of the Bakchik jar. The first represents the jar, which perhaps is a symbol of the god himself, carried to the Under-world by a kind of human-harpy, 'in whose hand the emblematical torch is depressed to denote suspended animation.' In the second and third the symbolism is slightly varied, and the god appears as a lamp, an exactly corresponding emblem; but in the fourth, he reappears as the Jar which Charon is about to take from his boat on arrival at the shore, on which stands Kerberos.[7] The next scene represents the god as a nearly extinguished lantern, held by a skeleton; he has now reached the lowest point in the descent. The next gem shows the Jar as a vessel borne over the waves of the infernal sea on its homeward course, with an Eros-genius, emblem of reviving vitality, standing on it, and holding a swelling sail. Lastly, the Jar appears carried

[1] Quintus Curtius, viii. 10.
[2] Cf. Euripides, *Bakchai*, 106, 177, 363, 382.
[3] *Disquisitions*, 47.
[4] *Sup.* VI. i. 1.
[5] Apuleius, *De Asino Aureo*, xi.
[6] *Disquisitions*, 52 *et seq.*
[7] The Sanskrit Sarvari 'darkness of night,' (Prof. Max Müller, *Lectures on the Science of Language*, ii. 524; *Chips*, ii. 182, 188); vide Vol. I. 306.

on the shoulders of a horned and running Satyros, who bears the mystic basket in his right hand, 'the generative power, characterised by priapeïd ears and horns, bringing up the amphora from the inferi.'

Kettledrum (tympanon). An indispensable requisite in the service of Dionysos Bromios, the Noisy.[1] So the Chorus of Bakchai exclaim, 'Hymn Dionysos with [*i.e.*, accompanied by] deep-sounding kettle-drums.'[2] *Tympanon* is literally That which-is-struck, and hence a drum. Some of the *tympana* were like tambourines with bells; while others resembled a modern kettle-drum. The Mainades and Satyroi are frequently represented with them on the Vases. The *tympanon* typifies Sound, one of the basis-features of existence.

Laurel. The laurel, or rather the bay-tree, was sacred to the god chiefly on account of the principle of homonymy above noticed, *daphne* signifying the Burning-one and the laurel.[3]

Lion. 'D'Hancarville has observed,' remarks Payne Knight, 'that the Lion is frequently employed by ancient artists as a symbol of the sun.'[4] And he proceeds with his usual learning and ability to argue that the leonine symbol expressed the destroying power in the universe; and, as applied to the sun, his scorching and burning force, Athamas, who tries to slay his children.[5] Again, Dionysos is represented as 'attended by lions, tygers, and other savage animals,' on account of the ferocity of his cult;[6] and the Sun, as the Lord of time, which, Kronos-like devours all things, is appropriately represented by the Lion. Thus the Chorus of Bakchai call upon Dionysos to put forth his dreadful might, and to appear as a 'flaming-lion'[7] with radiant mane.[8] The epithet is

[1] Cf. Aischylos, *Edonoi*, Frag. iii.; *sup.* IV. i. 2.
[2] Euripides, *Bakchai*, 156.
[3] Vide sec. i. *Philodaphnos.*
[4] *Worship of Priapus*, 70.
[5] *Sup.* VI. i. 2.
[6] Vide sec. 1. *Agrionios, Omestes.*
[7] Euripides, *Bakchai*, 1018.
[8] Vide *inf.* X. v. *The Myth of Orion.*

somewhat singular, but becomes perfectly intelligible when understood in a solar connection. Dionysos, as 'Pater Bromius,' the Roarer, sometimes appears as leonto-kephalik in Mithraic and Gnostic symbols.[1]

Mirror. The mirror was among the symbols of the Dionysiak mysteries;[2] and appears to have referred, amongst other thing, to the state of the dead and the Unseen World. The votary could see himself in it as an Eidolon or shade, and was thus reminded to prepare for that future state which was under the dominion of the lord of life and death.[3]

Mystic Rites (teletai). The basis-idea of a mystery is something in itself secret and occult, but revealed, and generally to the few only; it is, in fact, an apocalypse of a dogma, the root-syllable *mu* being equally connected with the opening and the closing of the lips. A mystic is one initiated into a mystery. There is no such thing, therefore, as a permanently and absolutely hidden mystery; for, such would be, to use modern scientific slang, 'unknowable' and 'unthinkable.' Mysteries, therefore, whether at Eleusis, in the New Testament, or elsewhere, are always connected with a revelation. *Telete* is a making perfect by bringing to the end, *telos*, or consummation;[4] and as we are made perfect through this wisdom, it next signifies an initiation into mysteries; and lastly, Mystic Rites themselves, generally of an avertary character. The Orphik cult centred in Dionysos as the protagonist of its Ritual and Litanies.

Oak. All trees were naturally more or less sacred to Dionysos Dendrites, Lord-of-the-tree; but the Oak, with one or two others, appears to have been especially so.

[1] Vide King, *The Gnostics*, 54, 101.
[2] Clemens Alexandrinus, *Protrept.* i. 18.
[3] Cf. Christie, *Disquisitions*, 91.
[4] Cf. I. *Peter*, i. 9, 'The end of your faith.'

The Bakchai were crowned with oak branches in honour of the god.[1]

Orgies (orgia). Secret rites, but used especially with reference to the cult of Demeter[2] and Dionysos. The term is applied by later writers to any mystery, and the Bakchik ritual being furious and licentious, the term came to be appropriated to all riotous gatherings connected with general debauchery. Derived from *êrdo, sacra facere.*

Panther, or *Leopard.* This animal, *i.e.*, the creature supposed to combine more or less the qualities of *every wild beast*, was sacred to the god chiefly on account of its spotted skin, which he was said to have worn in war.[3] The Bakchai are sometimes represented on Vases holding small leopards, and, Dionysos frequently appears in or on a panther's skin. The animal is said by Oppianos[4] to be very fond of wine, and to be captured by hunters by means of it. Philostratos calls the Panther 'the symbol of Dionysos.'[5]

Phallos. Dionysos, like Uasar, who, 'Plutarch says, is found everywhere with the priapus exposed,'[6] is pre-eminently the phallic god,[7] the father of Priapos, or the phallus personified, and the fellow reveller of Phales.[8] On numbers of Vases and ornaments in ancient art he is more or less phallically represented; and especially as attended by ithyphallic Satyroi and Seilenoi; and in front of the temple of the Great Goddess of Syria were two huge *phalloi*, which bore the inscription, 'These phalloi Dionysos set up to his mother Here,'[9] the name of the purely Aryan consort of Zeus being thus incorrectly applied to the Oriental divinity. In a work addressed to

[1] Euripides, *Bakchai*, 109.
[2] *Homerik Hymn eis Demetran*, 274.
[3] Diodoros, iv. 4; *sup.* V. *y*. 4; *inf. Spots.*
[4] *Kynêgetika*, iv.
[5] Cf. Rolle, *Culte de Bacchus*, iii. 147, 402; vide sec. i. *Dithyreites.*
[6] Bunsen, *Egypt's Place*, i. 437.
[7] Cf. sec. 1, *Gunaimanes, Polyparthenos.*
[8] *Sup.* VI. i. 1.
[9] Loukianos, *Peri tes Syries Theou*, xvi.

general readers it is inexpedient, and indeed in any treatment of the subject unnecessary, to dilate on the phallic and erotic character of the Dionysiak cult; suffice it to say, that the ram, the bull, the serpent, the thyrsos, and the sun are all both favourite phallic emblems and have likewise a peculiar Bakchik connection. Man naturally expresses himself phallically when considering the Kosmogony, and a vast amount of phallic thought and symbolism is not necessarily connected with any impurity. The recognition of the phallic element in Mythology appears to be rapidly extending; and as truths long unacknowledged generally revenge themselves in the end by usurping an undue prominence, we shall ultimately probably be informed in many quarters that all religion and mythology arose from the natural consciousness of sexual difference.[1]

Pine. A tree especially sacred to Dionysos; the Bakchai were crowned with pine branches in honour of the god.[2]

Pomegranate. This tree and its fruit constituted a symbol in the Dionysiak Mysteries, and were, as noticed, particularly connected with Persephone.[3] The shape of the fruit and its quantity of seeds made it a suitable symbol of the fruitful principle, whilst the colour connected it with the blood of the martyred divinity.[4] 'According to Cyprian tradition, Aphrodite was said to have planted the tree.'[5] The pomegranate cult was Syrian, and connected, apparently in accordance with the principle of homonymy, with

> Rimmon, whose delightful seat
> Was fair Damascus, on the fertile banks
> Of Abbana and Pharpar.

[1] Vide Vol. I. 229.
[2] Euripides, *Bakchai*, 110; vide *Cone.*
[3] *Sup.* VI. ii.
[4] Vide IX. vi. *Zagreus.*
[5] Müller, *Scientific Mythology*, 341.

The 'official bowings in the House of Rimmon,' or Pomegranate-house, were partly at least, the adoration of the Dionysiak principle of fecundity. Various places in Pelasheth [Palestine] were called Rimmon;[1] and it is possible that in some instances a local abundance of pomegranate trees originated the name; but more probably it arose from the phallic allusion. The ritual of the time of Naaman is undoubtedly connected with that of the Syrian Goddess of Loukianos, and the pomegranate is one of the many links between Dionysos and the East.[2]

Pyramid. A pyramid-shaped cake and also cakes with-many-knobs or bosses were symbols in the Mysteries.[3] The former represented the male, and the latter the female principle,[4] and corresponded with the Syrian cakes offered to the Queen of heaven.[5] They were accompanied by salt, 'the symbol of generation,'[6] and other phallic emblems. The Hellenes incorrectly derived *puramis* from *pur*, 'fire.' The pyramid-shaped cake, therefore, represented the life-heat of the world symbolized phallically, and also in a solar connection. Thus, on the obelisk of the Lateran Thothmes III. stands 'offering a pyramidal cake to the hawk of Har-em-akhu,' the Sun on the horizon. The inscription is 'The good god, giver of life, gives a pyramidal cake of white bread, that he may become a giver of life.'[7] Pyramid is a Kamic word, derived by some Egyptologists from Pi-ram the Lofty.[8]

Ram. This animal supplied the favourite Dionysiak sacrifice. Its name appears to signify the Horned-one,[9] and on this account, as well as from its erotic nature and

[1] As to the Assyrian divinity Ramanu, vide *inf.* XI. iv.

[2] Vide *inf.* IX. iii. *Hadad.*

[3] Clemens Alexandrinus, *Protrept.* ii. 22.

[4] Vide the various meanings of Om-phalos.

[5] *Jer.* vii. 18; xliv. 19.

[6] Clemens Alexandrinus, *Protrept.* ii. 14.

[7] *Records of the Past*, iv. 13; vide Bunsen, *Egypt's Place*, ii. 389.

[8] *Krios*, akin to *Keras.*

wonderful vigour,[1] it is peculiarly Bakchik. The ram, like its fellow Bakchik animals, the bull and the goat, is also connected with the Oriental cult of the Host of Heaven, through which Dionysos the Sun-god passes in his golden cup.[2] In Kam, again, the ram is connected with divinity; Amen, or rather Khnum, being represented as ram-headed.[3] Dionysos sometimes appears on Vases reclining on a ram.

Rattle (krotalon, *i.e.*, That-which-sounds-when-struck).[4] The *krotalon* was a kind of instrument made of split reed or of pottery or metal which rattled when shaken. The Bakchai are constantly represented on Dionysiak Vases and otherwise, as playing it. It corresponded with the modern castanets, and came originally from the East, being peculiarly connected with the orgiastic worship of Asia Minor. Ploutarchos[5] gives an interesting account of the rattle[6] of Uasi, which was somewhat similar to a battledore in shape with four bars across the oval portion. It symbolizes, he says, that all things should be moved onward and should never slacken their motion, a type of the unseen energizing influence of nature as shown in sound and movement, the kosmic dance over which Dionysos presides. The *seistron*, therefore, exactly corresponded with the Dionysiak *krotalon*, and also with the tambourine or kettledrum; and Uasi, it will be remembered, is only the female reflection of Uasar or Dionysos in Kam.

Salt. In the Mysteries a lump of salt signified generation.[7]

Satyr. The Satyroi, as we have seen,[8] represented the luxuriant vital powers of nature under the personification of erotic man-goats, each Satyros being a reduplication of the original Dionysos. Dithyrambos, the dithyramb

[1] Cf. Rawlinson, *Ancient Monarchies*, ii. 9.
[2] *Ibid.* ii. 574.
[3] Herodotos, ii. 42.
[4] Euripides, *Helene*, 1108; 'The Bromian rattles,' (*Kyklops*, 205).
[5] *Peri Is.* lxiii.
[6] *Seistron, i.e.*, that which is shaken.
[7] Clemens Alex. *Protrept.* ii. 14.
[8] *Sup.* IV. iii. 2.

personified; Komos, the Revel; Oinos, wine; and similar beings, are represented as Satyroi on the Vases and otherwise. On a Vase[1] Satyroi appear celebrating the Askolia, or Wine-skin sports, which were performed at Athenai in historic times during the Anthesteria.[2] One Satyr is riding a goat, holding on by one horn; a second advances to meet him, bearing a leather skin full of wine; a third behind is in the act of beating the goat, and a fourth is dancing. The Satyroi are frequently represented in obscene attitudes and using immodest gestures. I do not find any satisfactory Aryan derivation of the word *saturos*,[3] which I am inclined to connect with the Assyrian *atudu*, he-goat, Heb. *atood*, whence s-*Atur*-os. According to Berosos, human figures with the legs and horns of goats were pourtrayed in the temple of Belos at Babilu;[4] and Heabani, the friend of Izdubar, 'appears from the representations on seals and other objects, to have been a Satyr,'[5] or, at all events, had the feet and tail of an ox, and horns.[6] In a passage in the Authorized Version of the Bible[7] the Babylonian wild goats are called satyrs; and it is only reasonable to suppose that the constant attendants of Dionysos belonged to his early home.

Serpent. The Serpent has six principal points of connection with Dionysos:—

I. As a symbol of, and connected with, wisdom.
II. As a solar emblem.
III. As a symbol of time and eternity.
IV. As an emblem of the earth-life.
V. As connected with fertilizing moisture.
VI. As a phallic emblem.

[1] Brit. Mus. *Vase Cat.* No. 578.
[2] Vide *sup.* VII. iv. *Gem*, No. XLVII.
[3] Vide Vol. I. 136.
[4] *Chaldaika*, iv.
[5] Geo. Smith, *Chaldean Account of Genesis*, 196.
[6] Cf. Vol. I. 373.
[7] *Isaiah*, xiii. 21.

These features are linked together and blend harmoniously among themselves, and I will notice each in order.

I. *The wisdom of the Serpent.* According to our Sacred Books.[1] In the Phoenician Kosmogony 'Taautos first attributed something of the divine nature to the serpent; in which he was followed by the Phoenicians and Egyptians. For this animal was esteemed by him to be the most inspirited of all the reptiles, and of a fiery nature; inasmuch as it exhibits an incredible celerity, moving by its spirit, without either hands or feet, or any of those external members by which other animals effect their motion. And in its progress it assumes a variety of forms, moving in a spiral course, and darting forward with whatever degree of swiftness it pleases. It is, moreover, long lived, and has the quality not only of putting off its old age, and assuming a second youth, but of receiving at the same time an augmentation of its size and strength. And when it has fulfilled the appointed measure of its existence, it consumes itself, as Taautos has laid down in the sacred books; upon which account this animal is introduced in the sacred rites and mysteries.'[2] In this Kosmogony the serpent is connected with the wonderful alphabetic art perfected by the Phoenicians. Philon, who wrote a treatise on the Phoenician letters, states that certain ancient signs are 'those formed by means of serpents;' and that the Phoenicians called these reptiles, 'on account of their intellectual activity and peculiarity, the Good Spirit.'[3] In the Kaldean Pantheon, in which Hea, 'the teacher of mankind' and 'the lord of understanding,' has, as two of his emblems, 'the wedge or arrowhead, the essential element of cuneiform writing,' and the serpent, which 'here, as elsewhere, is emblematic

[1] *Gen.* iii. 1; *Matth.* x. 16.

[2] Sanchouniathon, ii. 12, Cory's Translation; *sup.* IV. iii. 2.

[3] Vide Bunsen, *Egypt's Place*, iv. 288 *et seq.*

of superior human knowledge.'[1] The later Aigyptians[2] represented the mouth by a serpent.[2] In Kam, where the Ouraios 'arau, in hieroglyphics, the letters composing the determinative of king,'[3] or kingly serpent (Basilisk), appears as the emblem of divine and divinely-delegated rule, crowns gods and kings, and guards the sacred cypress-groves; and where a still more mystic heavenly serpent, Bata, dwells through the millions of ages.[4] In India, where the celestial Naga, a seven-headed serpent,[5] assisted at the creation, spreads his protecting hood over the god Vishnu, and guides and guards both gods and men.[6] 'The Upanishads refer to the science of serpents, by which is meant the wisdom of the mysterious Nagas, who, according to Buddhistic legend, reside under Mount Meru, and in the waters of the terrestrial world. One of the sacred books of the Tibetan Buddhists is fabled to have been received from the Nagas, who, says Schlagentweit, are fabulous creatures, of the nature of serpents, who occupy a place among the creatures superior to man, and are regarded as protectors of the law of the Buddha.'[7] The same connection between the serpent and wisdom is found in Hellas. Athenai, for instance, the special abode of Athene, the goddess of wisdom, being peculiarly snake-guarded,[8] and connected in legend with serpent myths, though of course many of these have other significations. Athene, also, as Prof. Ruskin observes, 'Often in later work carries a serpent for her shield-sign.'[9] The wisdom of Dionysos[10] is solar, prophetic, and kosmogonical, the god

[1] Rawlinson, *Ancient Monarchies*, i. 122.

[2] Horapollon, i. 45.

[3] Cooper, *Serpent Myths of Ancient Egypt*, 5, Note.

[4] Bunsen, *Egypt's Place*, v. 267.

[5] 'The vast seven-headed serpent' also appears in Akkadian mythology. Cf. Lenormant, *La Magie*, 207; vide Vol. I. 120, Note 7.

[6] Vide Fergusson, *Tree and Serpent Worship*.

[7] C. S. Wake, *The Origin of Serpent Worship*, in the Proceedings of the Anthropological Society.

[8] Herod. viii. 41.

[9] *Queen of the Air*, . 38

[10] *Sup.* IV. iii. 2.

and the serpent being alike considered as 'the soul of the world.'[1] 'In the Psalter of St. Louis itself, half of its letters are twisted snakes; there is scarcely a wreathed ornament, employed in Christian dress or architecture, which cannot be traced back to the serpent's coil.'[2]

II. *The Serpent as a solar emblem.* The serpent in Hebrew is *nokhosh* the Hisser, or *soroph* the Fiery; so-called on account of its burnished scales,[3] the inflammation caused by its bite, and its general fiery nature. It has been said with considerable truth that 'in the mythology of the primitive world the serpent is universally the symbol of the sun.'[4] The Basilisk-Arau of Kam is styled on an ancient papyrus 'Soul of the body of Ra,' the Sun; and was said in old tradition to have been spontaneously produced by the solar rays.[5] The sacred cypress-groves of the West were guarded by fire-breathing *araui*;[6] and 'the generative power of the solar beams is always typified by pendent uraei;'[7] while the god Har, the son of Uasar, is at times depicted as a hawk-headed Arau, wearing the solar disk.[8] In Phoenicia again, the serpent appears connected with the sun-god Iao,[9] who is identical with Dionysos;[10] and, as Mr. Cox remarks, 'serpents played a prominent part in the rites of Zeus-Sabazios, whose worship was practically identical with that of the Syrian Tammuz,'[11] or Adonis-Iao-Dionysos,[12] Some coins of Tzur (Tyros) also represent 'the Tyrian Hercules contending with a serpent.'[13] 'The sun-god, as the giver of life, was

[1] Vide *inf.* No. IV.
[2] *Queen of the Air*, ii. 71.
[3] Cf. Virgilius, *Aeneid*, v. 87.
[4] Owen, apud Davies, *Druids*, 437, Note.
[5] Cooper, *Serpent Myths*, 6.
[6] *Ibid.* 18.
[7] *Ibid.* 25.
[8] *Ibid.* 4, 65.
[9] *Ibid.* 18.
[10] *Sup.* II. iii. 2.
[11] *Mythology of the Aryan Nations*, ii. 128, Note.
[12] As to Phoenician serpent-gods, vide also Bunsen, *Egypt's Place*, iv. 156.
[13] Fergusson, *Tree and Serpent Worship*, 10; Maurice, *Indian Antiquities*, vi. 273.

represented under the type of a serpent.'[1] In Kaldea the serpent appears in the legend of Bel and the Dragon ;[2] and large, silver serpents were among the ornaments of the temple of Belos[3] or Bel-Merodach, who, if not absolutely a solar, is at least a planetary divinity ;[4] but solar serpent-worship is not a prominent feature in the history of the Euphrates Valley, although Mr. Fergusson suggests that 'Serpent worship was a peculiarity of the Turanian Babylonians of the old Chaldean Empire.'[5] In Mexico, again, 'Quetzalcoatl, the divine benefactor of the Mexicans, was an incarnation of the serpent-sun Tonacatlcoatl ;[6] and the last-named writer, after mentioning several instances, observes, 'The solar character of the serpent god appears to be placed beyond doubt.' 'The serpent,' says Rolle, 'was the emblem of the sun, and the solar cult was always connected with that of the serpent.'[7] Plate XXIV. in Mr. Fergusson's work on *Tree and Serpent Worship*, which is a drawing from the eastern gateway of the great Tope at Sanchi in Central India, represents the worship of the sacred five-headed Naga, 'who appears in a small temple raising his head over what appears to be an altar. In front of him stands a pot of fire; but what is still more remarkable is that fire is issuing from the openings in the roof of the temple.'[8] Mr. Fergusson rejects the idea that any solar serpent worship is intended to be pourtrayed; and, after observing that the Vedic god Agni (*ignis*) was adopted into the Buddhist pantheon, says, 'It seems more reasonable to connect this appearance of fire with the pre-existing worship of Agni.' Be this as it may, the coincidence is singular, and even Agni represents not merely fire, but also light with heat; and

[1] Donaldson, *Theatre of the Greeks*, 18; cf. Creuzer, *Symbolik*, iii. 69, iv. 137.

[2] As to this myth, vide George Smith, *Chaldean Account of Genesis*, 95.

[3] Diod. ii. 5, 9.

[4] Rawlinson, *Ancient Monarchies*, i. 134.

[5] *Tree and Serpent Worship*, 12.

[6] C. S. Wake, *Origin of Serpent Worship*.

[7] *Culte de Bacchus*, ii. 133.

[8] *Tree and Serpent Worship*, 113.

hence is not only closely connected, but at times is even partially identified, with the Sun. Thus we read 'Âditya (the sun) is heat; Agni is heat. Âditya is light; Agni is light.'[1] In another passage the poet compares Agni to 'the young of tortuously twining snakes,'[2] *i.e.*, as flickering, gliding, creeping flame.

III. *The Serpent as a symbol of time and eternity.* In the Kamic Funereal Ritual the mystic celestial serpent is thus apostrophized: 'Say, thou who hast gone, O serpent of millions of years. Millions of years are following to him. The road is of fire, they whirl in fire behind him.'[3] 'The Uræus is the ideograph of the word "immortal," whence the phrase "the living years of the Uræus," as applied to the immortality of the king.'[4] 'When the Egyptians wish to express extended-period (aiôn) they depict a serpent whose tail is concealed by the rest of his body, which they call Ouraios.'[5] 'The serpent is exceedingly long-lived, and not only retains its youth by putting off old age, but also it is wont to receive a greater increase of strength,'[6] The serpent, again, forms a circle, and was so represented with its tail in its mouth by the Phoenicians;[7] and thus appears on numerous Gnostic gems;[8] and a circle was the symbol of eternity and of God.[9] The circle-formed serpent often appears in connection with symbolic representations of Chronos, the Time-god.[10] Lastly, the connection between the serpent and Dionysos as the solar Lord of time, appears somewhat occultly in those myths in which the Sun-god slays some dracontic

[1] Max Müller, *Sanskrit Literature*, 421.
[2] H. H. Wilson, *Rig-Veda Sanhita*, iii. 253.
[3] *Funereal Rit.* cxxxi.
[4] Cooper, *Serpent Myths*, 21.
[5] Horapollon, i. 1.
[6] Sanchou. ii. 12.
[7] Macrobius, *Saturnalia*, i. 9.
[8] Montfaucon, ii. Pt. ii. Plate clvi.; Cooper, *Serpent Myths*, 17.
[9] Cf. Rawlinson, *Ancient Monarchies*, i. 122, Note. 'Eternity in serpent twine.' (Mrs. Browning). 'A serpent emblem of eternity,' (Longfellow). Vide *sup.* IV. iii. 2.
[10] Creuzer, *Symbolik*, iii. 59.

monster, spawn of earth, which has been warmed into life by his beams; as Apollon slays Python,[1] and Dionysos, Kampe,[2] the Winding-one: that is, the sun in his resistless career across heaven, reaches the turning points in the East and the West, and devours and destroys the circles and cycles of time, which he himself marks out and brings into existence. These coiled circles, sun-traversed, represent the Kamic serpent Bata 'on the high hill of heaven;'[3] the Kampe or Caterpillar, *i.e.* The creature that turns and winds; the Gnostic serpent Chnuphis, tail in mouth; and the serpent-of-eternal-years, which is represented as encircling the god Hapimou,[4] the Nile personified. The same symbol appears again in a well-known and very remarkable Hindu representation of the three worlds, two of them elephant-supported; while the three gigantic elephants that bear the lower or terrestrial world stand on the back of a vast kosmic tortoise, which in turn rests upon the all-surrounding serpent of eternity, tail in mouth as usual.[5] The connection between the sun and the time-serpent is also very clearly illustrated in Figs. 56 and 92 in Mr. Cooper's able and interesting essay. The first shows the head of the supreme deity encompassed by the serpent of good, by the side of which sails the boat of the sun; and in the second, the sacred beetle of Kheper-Ra in the solar disk is surrounded by the serpent Ranno tail in mouth, whilst the solar boat is immediately below it. 'Khepra in his boat is the sun himself,'[6] and he is sometimes represented with the scarabaeus on his head.[7] I do not think that this serpent is the vivifying snake which in the Orphik Theogony coils around the mundane or kosmic

[1] Another phase of this myth is noticed below.

[2] Apollodoros, I. ii. 2; Diodoros, iii. 72.

[3] Cooper, *Serpent Myths*, 22.

[4] *Ibid.* 47.

[5] Vide Creuzer, *Symbolik*, viii. Pl. VIII.

[6] *Funereal Ritual*, xvii.

[7] Wilkinson, *Materia Hieroglyphica*, xx; Bunsen, *Egypt's Place*, i. 397.

egg; but the Time-serpent of eternal years through all whose sevenfold sinuosities the sun-god, from whose heat nothing is hidden, penetrates during his endless journey.[1] Thus Mr. King, alluding to the serpentine legs of the Gnostic Abraxas, observes 'the serpent symbolized the sun's winding course through the Zodiac.'[2]

IV. *The Serpent as an emblem of the earth-life.* We next come to the serpent as an emblem of the earth-life, and of kosmic vitality generally. 'When the Egyptians would represent the Kosmos, they delineate a serpent devouring its own tail, and marked with variegated scales; by the scales intimating the stars in the Kosmos. The animal, moreover, is very heavy like the earth, and very soft to the touch like water. And it yearly puts off old age with its skin, as the annual period in the Kosmos effects a corresponding change, and is renewed. And the serpent using its own body for nourishment signifies that all things which are produced in the Kosmos by divine providence are again received into it by means of diminution.'[3] The same writer says also, 'The Egyptians symbolize the All-ruler by means of the perfections of the same animal, again depicting a whole snake. So amongst them is represented the spirit that permeates the entire Kosmos.'[4] Ploutarchos notices that the easily-moving Asp which glides without limbs, and is said never to grow old, symbolized the stars among the Kamites.'[5] The extract from Horapollon relates only 'to the coluber or serpent called Bait, "soul of the world,"'[6] of which we read, 'I am the Serpent-Soul of the earth, whose length is years laid out and born daily. I am the Soul of the earth in the parts of the earth. I am laid out and born, decay, and become young daily.'[7] This is the vivifying serpent

[1] Cf. Creuzer, *Symbolik*, iv. 23.
[2] *The Gnostics*, 81.
[3] Horapollon, i. 2.
[4] Ibid. i. 64.
[5] *Peri Is.* lxxiv.
[6] Cooper, *Serpent Myths*, 17.
[7] *Funereal Ritual*, lxxxvii.

that appears twined around the Orphik mundane egg; and the Gnostic serpent Chnuphis,[1] a divinity identified by the Gnostics with Iao Sabaoth,[2] who, as noticed, is identical with Dionysos. 'The particular part of the Serpent in all the religious systems of antiquity shows us that it was considered as a symbol of life, and that for this reason they attributed it in its beneficent aspect to the divinities whose principal office was to preside over the creation of the world, the reproduction of beings, and the preservation of life or of health. So we observe that in the greater part of the Semitic languages the word which signified 'life' *hay*, *haya*, *héyo*, *hayya*, signified equally the serpent.'[3] 'The cuneiform *Hea*, which is Babylonian rather than Assyrian, may reasonably be supposed to be connected with the Arabic *Hiya*, which equally signifies 'life' and 'a serpent;' for Hea is not only the god of knowledge, but also of life, of glory, and of giving, and there are very strong grounds for connecting him with the Serpent of Scripture and the Paradisaical traditions of the tree of knowledge and the tree of life.'[4] The Bakchik votaries, representatives of earth-life in full activity, were serpent-crowned like their leader. 'Pars sese tortis serpentibus incingebant,'[5] and the ancient proverb, 'to eat snakes,' was equivalent to feed upon vigour-renewing things.[6] So sings the poet:—

> The world's great age begins anew,
> The golden years return;
> The earth doth, like a snake, renew
> Her winter weeds outworn.[7]

[1] Kneph. It will be observed that various distinct Kamic serpents are blended and confused in Gnostic ophiolatry.

[2] Montfaucon, in voc. *Abraxas*; Cooper, *Serpent Myths*, 17.

[3] Lajard, *Recherches sur le Culte de Vénus*, 35.

[4] Sir H. C. Rawlinson, in Rawlinson's *Herodotus*, i. 493; cf. Rawlinson, *Ancient Monarchies*, i. 121.

[5] Catullus, *Nupt. Peleus et Thetis*, 255.

[6] Cf. Deane, *Worship of the Serpent*, 203. An unreliable work, but containing much curious information.

[7] Shelley, *Hellas*; vide also *sup.* IV. iii. 2.

There is also a close connection in the Mosaic account between Eve, 'the mother of all living,' and the serpent. 'The Bakchai,' says Clemens, 'crown themselves with serpents, and howl out the name of Eua. The serpent is a sign of Bakchik orgies, for, according to the true Hebrew meaning of the word, if Eua be pronounced with the strong aspirate [Heva], it denotes a female serpent.'[1] The kosmic Demiurge himself is also said to have been serpentine in form. Thus Proklos observes, in his Commentary on the *Timaios*: 'These things Orpheus has revealed about Phanes [Dionysos]. The first god bears with himself the heads of animals, of a bull, of a serpent, and of a lion, and they sprung from the primeval egg;' and he says again that 'the Theologer [Orpheus] places around him [the First God] the heads of a ram, a bull, a lion, and a serpent.'[2] Hellanikos, B.C. 495–411, chief of the Logographers, was of the same or a similar faith; and, according to Damaskios, held that the third principle was a bull-and-lion-headed Dragon, with the face of a god between the other two heads, winged, and called Time-that-never-grows-old.[3] The Gnostic serpent, as noticed,[4] is frequently leonto-kephalik;[5] and the Gnostics, according to Epiphanios, 'taught that the ruler of this world was of a dracontic form.' This idea also abundantly appears in the mythology of Kam. The kosmic serpent is equally found in India. 'There is no more common representation of Vishnu than reposing on the Sesha, as the seven-headed snake is called by the Brahmans, contemplating the creation of the world. It was by his assistance that the ocean was churned, and

[1] *Protrept.* ii. 12. For further considerations on this point, and respecting the oft-propounded Phallic theory of the Temptation, vide Donaldson, *Jasher*, 40, 51; Inman, *Ancient Faiths*, i. 495 *et seq.*

[2] Cory, *Ancient Fragments*, 299.

[3] *Ibid.* 312.

[4] Vide *sup.* VII. iv. *Gem*, No. XXXVI.

[5] Cooper, *Serpent Myths*, 70; vide *sup. Lion.*

Amrita [the drink of immortality] produced. He everywhere spreads his protecting hood over the god.'[1] Every angle of every roof of the great serpent temple of Nakhon Vat, in Cambodia, 'is adorned with a grim seven-headed serpent,'[2] apparently a representative of the spirit of kosmic life, reminding us of the Hydra of Lerna and its quickly growing heads, with an immortal one in the centre, and the undying snake connected alike with death and with unterminated existence:—

> The scorpion-worm that twists in hell,
> And stings itself to everlasting death.

Truly says Justinus, the Martyr, that the serpent is represented as a mighty symbol of the gods, and a mystery.[3] Next, we find the serpent peculiarly connected with the earth and with its dust,[4] and formed out of its slime, mud, or sand; as Python, the Putrid,[5] slain by the Sun-god, and formed from the earth heated by the rays of the sun, or the mud left by the subsiding deluge of Deukalion;[6] or the Kamic serpents which, according to tradition, were generated by the sand of the Theban desert, like mice from the mud of Hapi.[7] 'As the worm of corruption, it is the mightiest of all adversaries of the gods—Python against Apollo. As the power of the earth against the air, the giants are serpent-bodied in the Gigantomachia. As the power of the earth upon the seed-consuming it into new life, serpents sustain the chariots of the spirit of agriculture. It is a divine hieroglyph of the demoniac power of the earth, of the entire earthy nature. Yet, on the other hand, there is a power

[1] Fergusson, *Tree and Serpent Worship*, 71.
[2] *Ibid.* 48.
[3] *Apologia*, i. 27; vide *sup.* Vol. I. 120, Note 7; 125 *et seq.*
[4] Cf. *Gen.* iii. 14; *Isaiah*, lxv. 25; *Micah*, vii. 17.
[5] Cf. *Homerik Hymn, Eis Apollon*, 372; Paus. x. 6.
[6] Hyginus, *Fabula*, cxl; Apollodoros. I. iv. 1; Paus. ii. 7; Strabo, IX. iii. 10-12; Ovid, *Met.* i. 438 *et seq.*; Lucanus, v. 134.
[7] Diod. i. 10.

in the earth to take away corruption, and to purify (hence the very fact of burial, and many uses of earth only lately known); and in this sense the serpent is a healing spirit, the representative of Aesculapius and of Hygieia.'[1] And this connection between the serpent and the inner earth-life also appears in the myth which represents it as the guardian of the mystic apples of the West,[2] in the Hesperian Gardens of Amenti, which are watched by fire-breathing Araui, and the Arau, moreover, 'is always represented in the feminine form, and is used as a symbol of fecundity.'[3] The serpent guards the apple, quince, and pomegranate, as it twines around the kosmic egg; although this meaning does not exhaust the significance of the Hesperian story. The serpents kept in or supposed to inhabit the secret parts of towers and temples,[4] set forth the same idea, which may be also connected with serpent-mounds. One of these in North America, described by Messrs. Squier and Davis, 'represents a serpent, 700 feet long as he lies with his tail curled up into a spiral form, and his mouth gaping to swallow an egg 160 feet long by 60 feet across.'[5] 'At the Edinburgh meeting of the British Association, in 1871, Mr. Phené gave an account of his discovery in Argyleshire of a similar mound several hundred feet long, and about 15 feet high by 30 feet broad, tapering gradually to the tail; the head being surrounded by a circular cairn, which he supposes to answer to the solar disc above the head of the Egyptian uraeus, the position of which, with head-crest, answers to the form of the Oban serpent-mound.'[6] All the great myths are manifold in meaning, and replete with complex signification.

[1] *Queen of the Air*, ii. 68-70.
[2] Vide *sup. Apples of Dionysos.*
[3] Cooper, *Serpent Myths*, 19.
[4] Cf. Herodotos, viii. 41; Aelianus, viii. 19; Montfaucon, ii. Part ii. Plate clvi.; The History of Bel and the Dragon.
[5] Fergusson, *Rude Stone Monuments*, 515.
[6] C. S. Wake, *Origin of Serpent Worship.*

V. *The Serpent as connected with fertilizing moisture.* Such moisture is of two kinds, internal, as the sap of trees, over which Dionysos, as Dendrites and Erikepeios, specially presides; and external, as the rain. According to the learned, and indeed over-learned, Jesuit Father Kircher, among the Kamites serpents in different positions represented the elements. The earth was depicted by a prostrate, two-horned Kerastes; the air, by an erect hissing serpent; fire, by an asp on its tail with the solar globe on its head; and water, by an undulating serpent. In this natural form the constellation Hydra, the Water Snake, appears in the Zodiacs of Esne and Denderah, the former of which belongs to the close of the Helleniko-Aigyptian, and the latter to the early part of the Romano-Aigyptian, period.[1] Again, the serpent, as typifying the fertilizing moisture of the earth-life, is sometimes represented as twined around the stumps or trunks of trees;[2] as it appears around the fertilizing rod of Hermes, the gift of the Sun-god.[3] In illustration of the natural connection between the serpentine form and water, Mr. Ruskin remarks that when the storm-power of Athene 'is fully put forth on the ocean, and the madness of the aegis-snake is given to the wave-snake, the sea-wave becomes the devouring hound at the waist of Scylla, and Athene takes Scylla for her helmet-crest.'[4] The various legends which connect the overthrow of some dragon, serpent, or monster with the flow of water are pre-eminently Aryan. Thus Mr. Cox remarks, 'The enemy of Indra hiding the stolen herds in his horrid den is but the storm-cloud which shuts up the rain-clouds ready to refresh the parched earth:'[5] and that Vritra, the Thief,

[1] Vide Kircher, *Oedipus Aegyptiae*; Cooper, *Serpent Myths*, 23.

[2] Cf. Maurice, *Indian Antiquities*, vi. 368.

[3] *Homerik Hymn, Eis Hermen*, 529; Cooper's *Serpent Myths*, 10.

[4] *Queen of the Air*, i. 39.

[5] *Mythology of the Aryan Nations*, ii. 280.

who is also Ahi the Throttling Snake, Vala the Enemy, and Pani the Seducer, 'the enemy of Indra, reappears in all the dragons, snakes, or worms, slain by the heroes of Aryan mythology.'[1] Without accepting this statement in its entirety, it may nevertheless be fully agreed with in the main; but the personages of the story vary with localities and climates; thus the Eastern dragon of storm-cloud reappears as the Northern dragon of cold, darkness, and the locked-up and buried earth-life. The cloud-monster[2] has been successfully pursued into the Middle Ages. So 'the legend of St. George and the Dragon forms part of one of the sacred myths of the Aryan family, and it is impossible not to grasp its signification in the light cast upon it by the Vedic Poems.'[3] The connection between the serpent and rain appears to be far wider than the Aryan nations. Thus 'among the Chinese the dragon is regarded as the giver of rain, and in times of drought offerings are made to it;'[4] and the Chinese dragon is naturally considered, not as a hateful monster, but as 'the father of happiness.'[5]

VI. *The Serpent as a phallic emblem.* The serpent being connected with the sun, the earth-life, and fertility, must needs be also a phallic emblem, and so appropriate to the cult of Dionysos Priapos. Mr. Cox, after a review of the subject, observes, 'Finally, the symbol of the Phallos suggested the form of the serpent, which thus became the emblem of life and healing. Here then we have the key

[1] *Mythology of the Aryan Nations*, ii. 327.

[2] Steinthal gathers 'from Isaiah, xxvii. 1, that the Semitic Storm-dragon was imagined in three forms: coiled up, the Cloud; flying, the Lightning; and extended (Tannin), *i.e.* Streaming Rain.' Notwithstanding Mr. Cheyne's remark, that 'the recent discovery of the Assyrian Storm-dragon has placed it [Steinthal's opinion] beyond the reach of contradiction'—(*Academy*, March 10 1877),—I am unable to find this neat little system in the words of the Prophet.

[3] Rev. S. Baring-Gould, *Curious Myths of the Middle Ages*, 311.

[4] C. S. Wake, *Origin of Serpent Worship*.

[5] Cf. Fergusson, *Tree and Serpent Worship*, 52, and authorities cited.

to that tree and serpent worship which has given rise to much ingenious speculation.'[1] The myth of the Serpent and the tree is not, I apprehend, exhausted by any merely phallic explanation; but the phallic element is certainly one of the most prominent features in it, as it might be thought any inspection of the carvings connected with the topes of Sanchi and Amravati would show. It is hard to believe, with Mr. Fergusson, that the usefulness and beauty of trees gained them the payment of divine honours. Again, the Asherah or Grove-cult[2] was essentially phallic,[3] Asherah being the Upright.[4] It seems also to have been in some degree connected with that famous relic, the brazen serpent Nehushtan.[5] 'Donaldson considers that the Serpent is the emblem of desire.'[6] It has also been suggested that the creature symbolized sensation generally.[7]

Sesame. The leguminous plant *sesame* formed one of the symbolical articles in the mystic Bakchik chests, together with the pyramids, knobbed cakes, salt, pomegranate, ivy, serpents, and ferules;[8] and a sesame cake was a wedding dish amongst the Athenians,[9] a symbolism similar to that of the pomegranate. In Aryan mythology and also in Semitic legends sesame has been linked with Schamir, Sassafras or Saxifrage, and divers floral and other rock-splitting potentialities, connected apparently with the myth of the lightning and storm.[10] But this connection is scarcely Bakchik, although it reminds us of the power of Dionysos Pelekys.[11]

[1] *Mythology of the Aryan Nations*, ii. 116.

[2] *Exod.* xxxiv. 13; *Judges*, iii. 7; I. *Kings*, xvii. 16; *Jer.* xvii. 2; *Micah*, v. 14.

[3] Cf. Rawlinson, *Ancient Monarchies*, ii. 6 *et seq.*; Cox, *Mythology of the Aryan Nations*, ii. 118.

[4] Cf. *Isaiah*, xxvii. 9: 'The Groves and Images shall not stand up.'

[5] II. *Kings*, xviii. 4.

[6] Inman, *Ancient Faiths*, i. 602.

[7] Vide *sup.* VII. i. for serpent scenes on the Dionysiak Vases.

[8] Clemens, *Protrept.* ii. 22.

[9] Aristophanes, *Eirene*, 869.

[10] Vide Rev. S. Baring-Gould, *Curious Myths of the Middle Ages*, *Schamir*; Rev. G. W Cox, *Mythology of the Aryan Nations*, ii. 216 *et seq.*

[11] *Sup.* VII. i, Vase No. XIII.

Spots. There is a particular association between Dionysos and gay colours, striped and spotted garments and skins, especially those of the panther and fallow-deer ;[1] the following are instances in which the Bakchik spots appear :—

I. *Assur.* Colossal, two-winged figure, holding a spotted fallow-deer in right arm and the mystic branch with five flowers in the left hand.[2] A similar figure is also represented with a goat in the left arm and an ear of corn in the right hand.[3] A similar goat-holding figure in Layard's *Nineveh* has an ivy branch or some plant of the kind in the right hand. On a cylinder[4] a worshipper is represented as bringing a striped or spotted goat, apparently to be sacrificed.[5] Again, on a Babylonian cylinder, a spotted fallow-deer approaches the mystic tree, apparently to browse on it.[6] On an Assyrian representation, the spotted fallow-deer is crouched in front of a line of sacred trees, thyrsoi-like in form. 'The fallow-deer is not now known in Assyria or the adjacent countries.'[7]

II. *Kam.* Uasar, in barbaric form, with sceptre and scourge, the Nilometer or emblem of stability, horns, a disk, and the solar serpent on his head, clothed from head to foot in a spotted garment.[8] Kamic high-priest, officiating, clad in the sacred robe of leopard-skin.[9] Kneeling priest, clad in leopard-skin with claws and tail unremoved.[10] Hapi, the sacred bull, lying down with the solar disk between his horns, and covered with spots or a spotted garment. Above him is the scourge, and round his neck

[1] Vide Vol. I. 196; sec. i. *Aiolomorphos*; *sup. Panther.*

[2] British Museum; cf. Bonomi, *Nineveh and its Palaces*, 294.

[3] *Ibid.* 317.

[4] Rawlinson, *Ancient Monarchies*, ii. 38.

[5] Cf. Lajard, *Culte de Mithra*, Plate xxxvii. No. 7.

[6] Rawlinson, *Ancient Monarchies*, ii. 562.

[7] *Ibid.* i. 225.

[8] Wilkinson, *Ancient Egyptians*, vi. Plate 33; Bunsen, *Egypt's Place*, 438.

[9] Wilkinson, *Ancient Egyptians*, iv. 341.

[10] Sharpe, *Egyptian Mythology*, 39.

a loop with a handle resembling the *seistron* of Uasi.[1] 'The sculptures show that bulls with black, and red, or white spots, were commonly killed both for the altar and the table:' [2] The cow of Hat-har is also spotted,[3] and it may be remarked that nearly all the characteristics of this goddess 'betray a cosmogonic origin.[4] A fillet-bound staff, the thyrsos, 'to which the spotted skin of a leopard is suspended near the figure of Osiris.' [5]

III. *Hellas.* Figure of Dionysos, semi-nude, his lower limbs clothed with a spotted garment, with a kanthar in his right hand and the mystic five-flowered branch in his left.[6] Bakche, with snake-bound hair, a thyrsos staff in her right hand, and holding up a small spotted leopard by the hind leg with her left.[7] A large Vase, on which is represented the Hesperian tree, its seven branches surrounded with spots like those which terminate the Bakchik branch; around it is coiled the spotted serpent On the left hand, a man presents a spotted girdle to a recumbent female figure, and above Atlas, with extended hands, supports the spotted starry heaven.[8] A gem, representing the slaying of Argos Panoptes; Hermes has just decapitated him, and his body, covered with spots, the starry eyes, has fallen on the ground; behind is the peacock, the bird of Here, with its spotted, starry-eyed tail.[9] A vivifying Genius, perhaps Dionysos, presents a spotted or dotted girdle to a seated female.[10] This class of mystic representation is frequent. So in the Vase-scene depicting Eros and ball,[11] the wings of Eros are spotted and near

[1] Creuzer, *Symbolik*, ii. Plate iv.; Kitto, *Biblical Cyclopaedia*, i. 368.
[2] Sir G. Wilkinson, in Rawlinson's *Herodotus*, ii. 58.
[3] Wilkinson, *Ancient Egyptians*, iv. 387; vi. Plate 36.
[4] Bunsen, *Egypt's Place*, i. 413.
[5] Sir G. Wilkinson, in Rawlinson's *Herodotus*, ii. 74; vide *inf. Wand.*
[6] Millingen, *Peintures Antiques*, Plate liii.
[7] Thiersch, *Ueber die hellenischen bemalten Vasen*, 226.
[8] Creuzer, *Symbolik*, iii. Plate x.
[9] *Ibid.* ii. Plate viii.
[10] D'Hancarville, *Arts de la Grèce*, ii. Plate li.
[11] *Sup. Ball.*

him stands a female, with a mirror[1] and a spotted girdle in her out-stretched hand. A Sicilian Vase, on which is represented Poseidon, Hermes, and Demiurge who seems to be a combination of Herakles and Dionysos, fishing. The Demiurge is on a rock in the centre, clad in the lion-skin;[2] and from the rock spring vine-branches, covered with spots representing fruit.[3] Mystical Vase-scenes represent generally certain mysteries in nature, and not, as was once widely supposed, special scenes in the historical Eleusinian and Dionysiak Mysteries.[4]

IV. *India.* A representation of the spotted serpent of eternity, surrounding the three worlds noticed above.[5] A representation of the androgynous, creating Demiurge, half covered with a spotted robe.[6] A representation of Indra, 'god of the bright heaven,'[7] in a spotted robe, the spots of which are eyes.[8] The garments of other male and female divinities are also variously spotted and striped.

These spotted representations appear on the whole to have had two leading lines of symbolism, which in some degree intermingle, *i.e.*, the phallic and the kosmic. As regards the former, Christie, speaking of the Mysteries, observes, 'The object of these nightly shows was chiefly to display nature resuscitated, generally by the means of some vivifying gift, supposed to be impregnated. Certain luminous spots, when disposed in a circle, or expressed upon a leaf or chaplet, a girdle or scarf, were signs of such impregnation. It was a symbol of fecundity.'[9] Although the connection between the Vase-scenes and the Mysteries is probably exaggerated by Christie, yet as far as the general import of the spots is concerned, I quite

[1] *Sup. Mirror.*
[2] Cf. *sup. Lion.*
[3] Christie, *Disquisitions upon the Painted Greek Vases*, 84.
[4] Vide Birch, *Ancient Pottery*, 223–4.
[5] *Sup. Serpent*, No. III.
[6] Moor, *Hindu Pantheon*, Plate xxiv.
[7] *Mythology of the Aryan Nations*, i. 338.
[8] Moor, *Hindu Pantheon*, Plate xxxi.
[9] *Disquisitions*, 91.

agree with him. In Scripture spots are invariably connected with iniquity and impurity; and the remarkable expression 'hating even the garment spotted by the flesh,'[1] applies most aptly to the Dionysiak robe. The connection between spotted animals and the budding branch or sacred tree is also mainly phallic. Thus, on an early Vase[2] we find a deer standing between two Satyroi, who are trying to seize it; in the back ground a tree. Inman, who gives several phallic affinities with spots, notices that the Hebrew *habar* signifies to practise magic, to cut into, to be striped as a panther, an associate male or female, a conjuror, or an enchantment, according to the vowel-points.[3] This opens out a wide field of conjecture, and spots, in addition to their other significations, may have denoted that their wearers were devoted to a mysterious cult 'not understanded of the people.' There appears to have been a fawn-shrine, Beth-leaphrah, in the Kingdom of Judah.[4] But to pass on to the more certain and interesting symbolism of spots. In their kosmic signification they denoted, first, the star-spangled heaven, Polos Ouranios. Thus of the fully attired Orphik worshipper we read:—

Moreover, from above the broad all-variegated skin of a wild fawn
Thickly-spotted should hang down from the right shoulder,
A representation of the wondrously-wrought stars and of the vault of heaven.[5]

The testimony of Diodoros is similar, that the fawn-skin hung around the god signified the variegated vault of heaven;[6] and this is just what we should suppose both from the kosmogonic character of Dionysos, and from his

[1] *Jude*, 23.
[2] British Museum, *Vase Catalogue*, No. 692.
[3] *Ancient Faiths*, i. 553.
[4] *Micah*, i. 10.
[5] Quoted, Vol. I. 48.
[6] *Sup.* sec. i, *Nebridopeplos*.

cult in those countries where astronomy had its rise. Thus the spots represent the stars, which by an almost necessary natural figure are the eyes of heaven and of night, the eyes that appear in the tail of the peacock, the favourite bird of Here, 'the gleaming heaven.'[1] And this introduces us to the myth of Argos, which is almost perfectly illustrated by the Natural Phenomena Theory. Here, being jealous of Zeus, appointed Argos Panoptes, the All-seeing, guardian of the ox-horned Io[2] or crescent moon; Hermes, the power of the wind on the clouds and of the coming day,[3] slays the starry Argos, the hundred-eyed, by shrouding the stars; and Here places his eyes in the peacock's tail. The scene is represented on the gem above referred to. 'It was a simple case of poetical metaphor if the Greeks spoke of the stars as the eyes of night. But when they speak of Argos, the all-seeing, and tell of his body being covered with eyes, we have a clear case of mythology.'[4] 'We know that this interpretation is right from a passage in which Euripides describes the shield of Hippomedon, which bore for its sign, Argus the all-seeing, covered with eyes; open towards the rising of the stars, and closed towards their setting.'[5] Mr. Cox identifies Argos and his eyes with S. Ursula and her 11,000 virgins,[6] the Moon and stars; in which undoubtedly correct view the Rev. S. Baring-Gould agrees.[7] Mr. Ruskin[8] deals very beautifully with the spiritual aspect of the Ursulan myth, and gives another view of the physical:— 'The primary form in which the legend shows itself is a Nature-myth, in which Ursula is the bud of flowers, enclosed in its hairy calyx, and her husband, Æther, the

[1] *Mythology of the Aryan Nations*, ii. 10.
[2] As to Io, vide Vol. I. 125, *Note* 1.
[3] Vol. I. 320.
[4] *Lectures on the Science of Language*, ii. 416.
[5] *Queen of the Air*, i. 28.
[6] *Mythology of the Aryan Nations*, i. 231.
[7] *Curious Myths of the Middle Ages*, 338.
[8] *Fors Clavigera*, November, 1876.

air of spring. She opens into lovely life with "eleven" thousand other flowers, their fading is their sudden martyrdom.' I prefer the former explanation; for the etymological reasons which link Ursula, Little-bright-one, with the Moon, the Semitic Lebanah or Pale-shiner, are, I think, absolutely conclusive.[1] It is observable that the husband of Ursula is not the lower Aer which wanders around flowers, but the upper Aither. The spotted all-encircling serpent, noticed in the Hindu representation referred to, symbolizes the same grand phenomenon, the starry vault o'er canopying all things; whilst the spotted cow of the kosmogonic goddess Hat-har connected with Uasi, the cow-horned Ashtoreth, has a still wider signification as apparently representing the earth clad in the starry robe which is at once the covering of the Demiurgic Dionysos and the peplos of Harmonia.[2] In the Kamic hieroglyphics a star denoted various portions of time, and also that which is divine, life, and the soul;[3] so that to be star-clad would be to be the soul of the world or universe, like the Neo-Platonik Hippa, who is so called by Proklos, following the Orphik poet.[4] With the Dionysiak *peplos* and Argos Panoptes may be compared the mystic wheel-rings of earlier prophetic vision, studded with eyes;[5] and the Living Creatures full of eyes.[6] But to go further in this direction would lead us into eye-symbolism, which, although connected with spots and stars, is yet distinct and to a great extent purely solar.

Thiasos. A *thiasos* is a company of votaries dancing and singing or revelling in honour of a god, but more

[1] Vide the Aryan Comparative Mythologists on the Sanskrit words, *ark*, 'to be bright;' *arkah*, 'light,' and hence the sun; *riksha*, 'the bright ones,' *i.e.* the stars; and *arktos*, *ursa*. Prof. Max Müller suggests that *riksha* 'has become the name of the bear, either from his bright eyes, or from his brilliant tawny fur.'—(*Lectures on the Science of Language*, ii. 396).

[2] *Sup.* III. i. 1.

[3] Bunsen, *Egypt's Place*, i. 562.

[4] Proklos, in *Timaios*, ii. 124.

[5] *Ezekiel*, i. 18.

[6] *Apoc.* iv. 6.

especially of Dionysos.[1] Aristophanes applies the term to the bands of the myrtle-crowned blessed in the Elysian Field;[2] and the word signifies those-engaged-in-the-service-of-the-divine. It is also used more generally for any Bakchik group, such as frequently appear on the Vases; these groups generally consist of Dionysos, Ariadne, Satyroi, and Mainades; sometimes other personages, as Hermes and Hephaistos, are introduced.[3]

Tiger. Dionysos in art is at times represented as attended by tigers, as well as by lions or leopards. The animal does not appear to have been known in Hellas until the time of Alexandros, at which period the mythic Indian conquests of Dionysos were an absolute article of faith; it therefore served as a suitable link between the god and the far East. The Hebrews used the same word *namer*, the 'spotted,' for both the tiger and the leopard. 'On a beautiful cameo in the collection of the Duke of Marlborough the tiger is sucking the breast of a nymph; which represents the power of destruction nourished by the passive powers of generation.'[4]

Torch. The torch, as the symbol of life, fire, the sun, and the stars, is peculiarly Dionysiak, Dionysos, the Dadouchos or Torch-bearer of the Mysteries,[5] being the god who flames with beaming fir-torch,[6] and whose country gleams with fire,[7] the choir-leader of the fire-breathing stars. The torch-cult of Dionysos Lampter has already been noticed.[8] The Athenian torch-cult is interesting, and may be divided into the Lapadephoria or Torch-bearing, and the Lampadedromia or Torch-race. The former, which was Bakchik, has been sufficiently noticed; and the latter, which was illustrated by the

[1] Cf. Euripides, *Bakchai*, 680.
[2] *Batrachoi*, 156.
[3] Vide *sup.* VII. i., Vases Nos. L.-LII. LIV. LIX. LXII.
[4] *Worship of Priapus*, 74; vide *sup. Lion.*
[5] *Sup.* VI. ii. 3.
[6] *Sup.* IV. ii. 2.
[7] *Sup.* IV. iii. 5.
[8] *Sup.* VI. i. 1, 2.

Prometheus Pyrkaeus, the Fire-kindler, a lost Play of Aischylos, does not come within the Dionysiak cycle. The runners carried lighted torches, *i.e.*, lights in candlesticks placed in the centre of a shield which partly protected the flame from the air, and all whose lights were extinguished lost the race which was therefore 'not to the swift, but to the wise.'[1] The torch races were originally in honour of the Aryan creations Athene and Prometheus.[2] Afterwards Hephaistos, as a fire-god, participated in them; then, losing their special significance, they were held in honour of Pan;[3] and lastly, the Thrakian Bendis was admitted into the circle of torch-honoured divinities. The flaming torch was sometimes tossed from hand to hand.[4] The representations of the torch connected with life are endless. Thus on a gem[5] a Harpy-genius carries in his left hand the Dionysiak Jar[6] to the Under-world, holding the emblematical torch depressed in his right hand, to denote suspended animation. Torch-symbolism is well illustrated by the Roman Catholic office of the Tenebrae: 'Gradually, with each psalm and canticle, a light of the altar was extinguished, till at length the Miserere was muttered, and all became darkness. But just at this moment of extreme woe, when everything is symbolical of the confusion and despair of the Church at the loss of her expiring Lord, a priest brings forth a concealed light of silvery flame from a corner of the altar. This is the light of the world.'[7] The torch, as a symbol of life, has also at times a phallic significance, and being especially connected with darkness frequently appears in scenes in the Under-world.

[1] Cf. *Queen of the Air*, i. 40.

[2] The Sanskrit Pramantha, or 'churn used for kindling fire with dried pieces of wood.' (Kuhn, apud Cox, *Mythology of the Aryan Nations*, ii. 208, Note).

[3] Herodotos, vi. 105.

[4] Christie, *Disquisitions*, 62.

[5] *Ibid.* Plate 1.

[6] Vide *sup. Jar.*

[7] Earl of Beaconsfield, *Lothair*, cap. xiv.

Tragedy. Originally a song accompanied by a dance performed by persons in the garb of Satyroi.[1] Derived from *tragos*, a he-goat.

Utensils, Bakchik (thysthla).[2] According to the Scholiast on the passage, 'all things necessary for performing the sacred rites.'

Vine. The vine, or the plant-that-twines-around, *ampelos*, is the Dionysiak Tree of life and wreathed serpent of vitality. It is called by the Hellenes the Wine-mother, as wine is the Vine-child. As trained against another tree it is Anadendras, a form which appears in the Assyrian palace at Koyunjik, where vines with rich grape-clusters appear wreathed around the fir or cypress.[3] The elm was often used for this purpose.[4] The vine-branch-with-grapes is called *oschos*, and the Athenian Festival of the Oschophoria has been already noticed.[5] Ampelos, or the Vine personified, is represented with the head and upper part of a human being springing out of a mass of vine stems and grape clusters. The group, Dionysos, Ampelos, and tiger has been already noticed.[6] Another vinal personage is Maron, a Genius or personification of sweet-wine, who is called by Homeros the son of Euanthes, the Blooming;[7] by Hesiodos the son of Oinopion, the Wine-faced; and grandson of Dionysos;[8] and by Nonnos, the son of Seilenos.[9] Diodoros places him among the companions of the beneficent Uasar.[10] Wine itself is at times personified on Vases by the ithyphallic Satyros Oinos, who generally carries the *oskos*, or wine-skin.[11]

Wand (thyrsos). The thyrsos or Dionysiak wand is a short, light, straight shaft, wreathed with ivy or vine

[1] *Sup.* VI. iii.
[2] *Ilias*, vi. 134.
[3] Rawlinson, *Ancient Monarchies*, i. 353.
[4] Cf. Spencer, 'The vine-prop elm.'
[5] *Sup.* VI. i. 1.
[6] *Sup.* VII. ii.
[7] *Od.* ix. 197.
[8] Hesiodos, *Frag.* lvii.
[9] *Dionysiak.* xiv. 9.
[10] Diodoros, i. 18.
[11] Vide *inf.* IX. ii. *Theoinos.*

leaves, and frequently surmounted by a pine-cone, grapes, or berries, which is represented as being carried by the god and his attendants, and was borne by Bakchik devotees. The wand is connected with τύρω, Lat. *turgeo*, 'to swell or shoot up,' and the emblem is evidently phallic; the thyrsos is constantly introduced in erotic scenes.[1] In this case, however, as in many others of Dionysiak symbolism, the phallic and the kosmic elements are intermingled; and the thyrsos is also a representation of the demiurgic power of vitality. Dionysos is armed with it as his special weapon;[2] the Bakchai brandish it as a part of their ritual;[3] torches[4] or spears[5] are fastened to it; the votaries strike the earth with it,[6] which when struck yields water,[7] as the thyrsos itself does honey;[8] and used as a weapon by the Bakchai it routs their enemies.[9] 'In the Temple itself,' remarks Mr. Cox, when speaking of rod and pillar symbolism, 'stood the Ashera, or the upright emblem, on the circular altar of Baal-Peor, the Priapos of the Jews, thus reproducing the Linga and Yoni of the Hindu. The rod acquired an inherent vitality, and put forth leaves and branches in the Thyrsoi of the Dionysiak worshippers. It became the tree of life, and reappeared as the rod of wealth and happiness given by Apollon to Hermes, the mystic spear which Abaris received from the Hyperborean Sun-god.'[10] Its point was thought to excite to madness, and so it is spoken of as the 'vehement thyrsos.'[11] Mighty was the occult influence of the green ivy wound on the sacred wands.[12] It was often adorned with ribbons or bandelets which, according

[1] Cf. Inman, *Ancient Faiths*, ii. 490 *et seq.*; vide *sup. Cone.*
[2] Euripides, *Bakchai*, 25.
[3] *Ibid.* 80; Aristophanes, *Lysistrate*, 1312.
[4] Euripides, *Bakchai*, 188.
[5] Loukianos, *Proslalia he Dionysos*, 1.
[6] Euripides, *Bakchai*, 188.
[7] *Ibid.* 706.
[8] *Ibid.* 711.
[9] *Ibid.* 762.; cf. *Orestes*, 1493.
[10] *Mythology of the Aryan Nations*, ii. 114.
[11] Horatius, *Carmen*, ii. 19; cf. sec. i. *Thyrsomanes*; Euripides, *Phoinissai*, 792.
[12] Euripides, *Helene*, 1358.

to D'Hancarville,[1] indicated its consecration to divinity. Rolle[2] quotes Pighius as explaining that the bandelets signified Uasi, and the thyrsos itself Uasar, the Sun. The thyrsos was as well known in Kam as in Hellas, for, as Bunsen observes, 'The solemnities at the burial of Apis were entirely Bacchic.'[3] The priests, wrapped in fawn-skins or panther-skins, carried thyrsoi and raved with Bakchik cries.[4] The thyrsos itself may well have symbolized the solar Uasar, who was constantly ithyphallically depicted on account of his procreating and nourishing power.[5] Thus, too, when the different parts of the body of the dead Kamite are each dedicated to a special divinity, the phallos is under the peculiar care of Uasar.[6] 'The thyrsos,' observes Sir G. Wilkinson, 'is shown by Plutarch to be the staff, often bound by a fillet, to which the spotted skin of a leopard is suspended near the figure of Osiris.'[7] Dionysos is constantly represented with the thyrsos on Vases and coins.[8]

Wheel. A Dionysiak symbol.[9] *Rhombos* was also a wheel-shaped kettledrum or tambourine fastened to the garments of the Bakchai which 'they struck and thus produced clangour.'[10] All the usual ideas of circularity of course attach to the wheel which, as a solar emblem,[11] is also represented as a subject of adoration on the Topes of Sanchi and Amravati.[12]

Whirligig. Another similar Dionysiak symbol.[13] *Strŏbilos* is primarily a spinning top, respecting which Fosbroke remarks, 'Strutt makes it the Greek *trochos*,

[1] *Recherches sur les Arts de la Grèce*, i. 262.
[2] *Culte de Bacchus*, iii. 388.
[3] *Egypt's Place*, i. 446.
[4] Ploutarchos, *Peri Is.* xxxv.
[5] *Ibid.* li.
[6] *Funereal Ritual*, xlii.
[7] Rawlinson, *Herodotus*, ii. 74.
[8] Vide Maffei, *Gemmie Antiche figurate*; Raponi, *Recueil de Pierres antiques gravées, concernant l'histoire de la Mythologie*; Ainé, *Musée Secret, The Museum of Naples.*
[9] *Orphik Fragments*, xvii; Euripides, *Helene*, 1362; vide *sup. Circle.*
[10] Schol. Apollonios Rhod. i. 1139.
[11] Vide *sup.* VII. iii. *Chalkedon.*
[12] Fergusson, *Tree and Serpent Worship.*
[13] Clemens, *Protrept.* ii. 88.

and says, that it was in the 14th century of the present form. The Roman children used to play with the wooden top, without iron at the bottom, by means of a leathern whip.'[1] It next signifies any turns or twistings of sound, as in music; of motion, as in dance; of form, as of a serpent. It also means the cone of the fir or pine, *Nux pinea*, on account of its being top-shaped, as conversely a spinning top is called *konos*. From thus signifying the turns in dancing and the nut of a tree, it, lastly, comes to mean the dance and the tree itself; and so is used of a fir or pine, both special Dionysiak trees.[2] All the Bakchik ideas of circularity and motion, including time-flight, are linked with the whirligig as with the wheel.

[1] *Dictionary of Antiquities*, 696. [2] Vide *sup.* *Fir*, *Pine*.

CHAPTER IX.

PROTAGONISTIC PHASES OF DIONYSOS.

SECTION I.

BAKCHOS.

BACCHUS,[1] the familiar name of our great divinity, appears in the various forms Bakchos, Bakchas, Bakcheus, Bakcheios, Iakchos, and Briakchos. What is the meaning and derivation of the appellation? According to Servius,[2] he was so named from *bacchatio*, madness. Others excogitated a convenient nymph, Bakche, or said that the god was called Bakchos from the Bakchai who accompanied him,[3] arbitrary inventions which explain nothing. Eustathios gives the generally received explanation, namely, that the god is so styled ἀπὸ τοῦ βάκχειν, that is, *ab incomposite vociferando*, from disorderly shouting; since βάκχειν signifies *ululare*, to *howl* or shout wildly.[4] Similarly, we find in our lexicons of the present time the name derived from *iakcho*, to shout. Now, as regards the form Iakchos,[5] also intensified into Briakchos, who is in turn personified as a distinct Satyr, this explanation may to some extent be admitted. *Ia*, *ie*, *boe*, *ioe*, a word of apparently

[1] The Romans constantly call Dionysos Liber Pater; but Liber was originally a distinct Latin Divinity, presiding over the operations of husbandry.

[2] In Virgil, *Ecloga*, vi. 15.

[3] Diod. vi. 2.

[4] Cf. Rolle, *Culte de Bacchus*, iii. 411.

[5] Vide *sup.* VIII. i. *Iakchos.*

natural formation, is a 'voice,' a 'cry,' and Iakchos has been regarded as a personification of the word shouted in the Eleusinian ritual;[1] in other words Iakchos is 'Ho Bakchos,' and its utterance forms a solemn invocation of the god. But what is the meaning of the verb *bakchein*? Like *bakchao*, *bakcheuo*, and all similar words, it must mean *to act like Bakchos*, to *bakchise*. I noticed[2] that when Professor Blackie proposed to derive Erinys from *erinuein*, Professor Max Müller observes, that 'he might as well derive *critic* from to *criticise*.' Criticism comes from critics, not critics from criticism; were there no critics there would perforce be no criticism, and *pari passu* were there no Bakchos, it would be impossible to act like Bakchos, to *bakchise*. It is manifest, therefore, that the name Bakchos cannot be derived from any of the above-mentioned verbs. *Iache*, a cry, properly of war or of woe, is derived from *iacho* to utter *ia*, which root-word, as mentioned, enters into the composition of Ia-k-chos, which is not *iachos*. But Iakchos is admittedly a mere variant of Bakchos, which name has been attempted to be explained by the acquired meaning of words derived from it, which is absurd, or by words derived from the unconnected Hellenik root-word *ia*. The reason of the supposed connection of these latter words is not far to seek; the Bakchik cult was noisy, riotous, and orgiastic, and *iacho* is to echo, to make a noise. Hence the imagined affinity between Bakchos and *iacho*.[3] If derivations of this kind are to be accepted, let us go back at once to Orphik and Platonik etymologies, and hold that the Sun is called Dionysos because he wanders[4] through heaven, like the solar Bellerophon in the Aleian Field. There is quite as much to be said in

[1] Vide *sup.* VI. ii. 2.
[2] *Sup.* VI. ii. 3.
[3] Cf. other suggestions of the kind, *e.g.*, that Bakchos is identical with the Hebrew *pachaz*, 'enjoyment;' Iakchos is *achaz*, 'the one who conjoins.'
[4] *Dineitai.*

favour of this derivation as of the last. As Bakchos is noisy, and so becomes connected in idea with *iache*, so the solar Dionysos may be said to wander, and thus becomes connected in idea with *dineo*. So Poseidon, according to Platon, 'is *posidesmos*, the chain of the feet,' or he who gives drink, or who shakes, or who knows many things, or anything else.[1] These are the etymologies of men who reasoned as if their own language was the only tongue in existence. We thus arrive at the conclusion, that the name Bakchos has no meaning or explanation in Hellenik. But the names of all divinities are deeply significant, and therefore we are necessarily driven to seek the derivation and meaning of the term elsewhere. And this is just what we should expect, for we have seen all along and shall continue to notice throughout the whole course of the enquiry, an almost infinite number of reasons and proofs of the non-Hellenik character and origin of the god; and this being so, we may naturally expect to find that his two most prominent names, Bakchos and Dionysos, are non-Hellenik, like himself. As his character and concept developes in Hellenik regions and to Hellenik minds, a vast number of purely Hellenik appellations are bestowed upon him, but he was Dionysos from the first and Bakchos when he landed on the shores of Kadmeis. There is an almost perennial vitality in the names of divinities, of heroes, and frequently of localities. Damaskios, the last of the Neo-Platonists, writing in the time of Justinianus, speaks of more than one Assyrian god by the name he had borne ages anterior to Assurbanipal and his learned librarians.[2] Damaskos, whence the Syrian Neo-Platonist took his name, is Dameshk to-day as it was in the days of Abraham. The ancient world appears to have been deeply impressed with the dictum of the

[1] *Kratylos*; Jowett, *Dialogues of Plato*, ii. 225.

[2] Vide *inf.* XI. iii.

Pseudo-Zoroastres: 'Never change barbarous names; for among all nations there are god-given names possessing unspeakable efficacy in religious rites.'[1] As noticed[2] it has been attempted to be shown that the name Bakchos is of comparatively modern origin. But proof of this is quite wanting: in one or other of its forms it was familiar to Aischylos, Sophokles, Euripides, and Herodotos, nor had they invented it, nor did they consider it as at all an inappropriate appellation for a personage supposed to belong to what was even then a remote epoch. I have quoted[3] a Fragment, which may be much earlier than these writers, and in which the god is addressed as Iakchos, and the Korinthian cult of Dionysos Bakcheios was undoubtedly of great antiquity.[4] But Homeros and Hesiodos do not mention the god under this name, and our old friend the *argumentum e taciturnitate* again confronts us. Well, there are many things which, notwithstanding their encyclopedic character, they necessarily do not notice; no man's works ever contained all he knew. It would be mere waste of time to show in what endless cases writers in well-known historic periods have been silent on numerous points and matters with which they must have been well acquainted, and which it might, in the abstract, have been expected that they would have noticed at length. To assume that because we only meet a certain name for the first time in the works of a particular writer, therefore it was invented by him, or only then recently used, is to make capital out of our very ignorance, as indeed many people habitually do.

From the earliest times of Hellas and Roma down to the last hours of their histories in antiquity, there is an ever-growing expansiveness about their Pantheons, an

[1] Apud Cory, *Anct. Fragments*, 271.
[2] *Sup.* IV. ii. 2.
[3] *Sup.* III. ii. 2.
[4] Vide *sup.* III. i. 2; VIII. i. *Bakcheios.*

inclination to admit any and every divinity; till at length the overstrained cord which bound together the heterogeneous system snapt with excess of tension, and the whole fell hopelessly to pieces. Nations are not in the habit of changing their gods that are no gods, but they have been generally willing, in a truly catholic spirit, to admit external divinities into their particular Olympos. A great number of considerations, then, such as the vitality and antiquity of sacred names, the facility with which nations adopted foreign gods, and the like, forbid us to suppose that such a root-name as Bakchos was of comparatively modern formation. But, as we have seen, it is not Hellenik in origin, and therefore its derivation and signification must be sought for in the Outer-world, according to that sage canon of Eustathios, in his Commentary on Dionysos Periegetes: 'If the name be foreign (*βάρβαρον*), it is not right to seek an Hellenik etymology for it.' With this compare the remark put into the mouth of Sokrates, in the *Kratylos*: 'I am aware that the Hellenes, and especially such of them as dwell under the rule of the Barbarians, have received many names derived from the Barbarians. If anyone should seek for their meaning in the Hellenic tongue, and not in that from which they happen to be taken, I know that he would be at a loss to see his way.' It is to be regretted that Platon himself, unintentionally no doubt, wandered so far from the sound and simple principle here laid down. To seek a foreign derivation for the name Bakchos is no new enquiry; a numerous school of bygone writers always identified the god with Nimrod, and said that his name as Bar-chus, the son of Kush, declared the fact. Setting this aside as a *jeu d'esprit*, we look round to see from what quarter the foreign name could be derived, and there is only one readily available—Phoenicia. In the Phoenicians we find a Semitic people on Hellenik ground, and to their language we almost

necessarily turn for the explication of this non-Aryan name. And the course of the investigation is in perfect harmony with, and indeed necessitates our so doing. The links between the kosmogonico-solar, tauric, and telluric divinity and the renowned common carriers of antiquity are simply countless. Well may we find the statement that 'Dionysos the Tyrians believe to belong to them.'[1] The name Bakchos has been derived from, or connected with, *bakhah*,[2] to weep, and in this case would signify the Lamented-one, a title peculiarly appropriate to the bewailed solar Life-spirit, Zagreus-Tammuz-Uasar; and it is very noticeable that Hesychios remarks, that 'Bakchon means weeping among the Phoenicians.'[3] But as occult names have frequently a *pleroma* of signification and double or even triple meanings, it does not follow that the above explanation, although it may be in itself correct, is therefore necessarily exhaustive. For my own part, I am inclined to think that the name has another more original signification. We have seen, and shall see still more clearly as the investigation proceeds, the connection between and real identity of Dionysos and Melikertes, the Melkarthos, Melikarthos, or Melqarth 'who is Herakles';[4] that is, the solar Herakles of Tzur, the Herakles-Helios of the Rhodian coins.[5] The name Melqarth has also been fully explained,[6] and I think analysis will show that there is an identity of name as well as of concept between the two personages. On a former occasion, when endeavouring to illustrate the non-Aryan derivation of the name Poseidon,[7] a critic expressed his surprise that

[1] Achilles Tatius, ii.

[2] 'Unde Bacchum suum sine dubio Graeci dixerunt' (Joannes Albert. *Comment.* in Hesych. 1746).

[3] Hesych. in voc. *Bakchon*; vide *sup.* IV. iii. 3, *The Sufferings of Dionysos.*

[4] Sanchou. i. 6.

[5] *Sup.* VII. iii.

[6] *Sup.* VI. i. 2.

[7] Professor Lauth, somewhat doubtfully, connects Poseidon with a Libyan divinity whose name he reads Badide. The Libyan connection of the god (vide '*Poseidon*,' xix–xx) is now generally allowed (cf. Gladstone, *Homeric Synchronism*, 244).

no allusion was made to Gesenius. Of course the Phoenician student must be acquainted with Gesenius as with Movers, but men cannot well be quoted if there is nothing in their works *ad rem.* In the present instance Gesenius gives important assistance, and the reader will observe that the proposed connection of the word Bakchos is not based on 'arbitrary mutations' and 'castings away of syllables,' by means of which anything may become anything else; but that each step in the alteration is illustrated and supported by known Phoenician examples and analogies. That there is often a wonderful difference both in sound and appearance between a word and other words derived from or connected with it Professor Max Müller has repeatedly demonstrated. Whether there be a real affinity or not in any particular instance must be determined by the approved laws of philology, assisted by the external evidence of history. Melikarthos, then, or, as the word appears on Inscriptions and coins, Mlkrt, is a title which, as Gesenius observes, is contracted and cut down in various ways, and which constantly appears in the names of men and places. The first syllable *mel* or *mil* is rarely preserved entire, is sometimes contracted, and sometimes thrown away altogether. It appears uncontracted in Ha-mil-car, and contracted in the names Mocar, Macar, and Micar, for Molcar, Malcar, and Milcar. So true is Horne Tooke's remark, that 'letters like soldiers drop off in a long march.' We next notice that the *m* frequently changes into *b*. Thus Mocar appears in the form Bocar; Macar, Bacar, &c. Thus, again, Bokchos or Bocchus, the well-known name of certain Mauretanian Kings, is also written Bocus and Mochus, and is a contraction of Malchus[1] or Malek, *o* being constantly equivalent to *al* and *ar*, 'ut in Gall. *cheval, chevaux.*' As to the second syllable *karth* or *krt*, the '*th* rarissime servatum est

[1] *St. John*, xviii. 10.

praeterea etiam *car* nonnunquam contractum in *co* v. Himilco pro Himilcar.' We therefore arrive at Bokcho, Bakcho, or Bakchar, which in Hellenik becomes Bakchos or Bakchas as a varient form of Melqarth. The transitional forms are Mlkrt-Mlkr-Bkr-Bko.[1] Such changes may seem singular, and anyone ignorant of and indifferent to etymology and its teaching, and aware that it has been frequently absurdly handled, may console himself with Voltaire's sarcastic definition, that it is 'a science in which consonants signify very little and vowels nothing at all.' These changes, nevertheless, are not arbitrary; but in accordance with the character of the language, are supported by known examples, and lastly are in harmony with historical facts. At one time almost all words and names were derived from the Hebrew; that error is exploded, but it has left a somewhat corresponding reaction against Semitic derivations generally. A writer, ridiculing some absurd etymologies, remarks that we might as well derive Lambeth, as the residence of the Archbishop of Canterbury, from Lama-beth, House of the Chief Priest. The difference between a derivation of this arbitrary character and the one above given is apparent at a glance. The latter at once breaks down under the historic test. There is no historic connection between the name Lambeth and Semitic languages or the priesthood of Thibet. But Melqarth and Bakchos move in the same sphere and display similar characteristics, and therefore history supports etymology which, like all well-regulated powers, is ruled by its known laws. It is perhaps only fair to mention that Dr. Latham connects 'Bacchus with the Slavonic *bog*, our bogy and Puck.'[2] But there is no real likeness in concept between Bakchos and Puck, and the

[1] Vide Gesenius, *Script. Ling. Phoe.* IV. iii. 18, 23; Movers, *Phönizier*, i. 400.

[2] *Mythol. of the Aryan Nations*, i. 81 note.

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two words have only a remote similitude in sound. I must therefore decline to accept any affinity between the god and Slavonic bogs, which seem but dangerous ground.

Bakchos-Melqarth, then, is the King of the City, the tutelary god of Tzur, Baal the Lord, who as Melikertes is dolphin-borne by Phoenician influence into the regions of the West. The form Bakchos has also been connected, perhaps accidentally through appropriateness of idea, with *bakhah*, to weep; and Iakchos to the Hellenik mind becomes the Lord of Sound, 'Bromios the Roarer,' whose type is the solar lion,[1] 'dont la tête est rayonnante.' Whenever, therefore, in Hellenik regions we find 'the Tyrian Hercules' or Melikertes, called also for a mystic reason Palamion the Wrestler, there in reality we see the kosmogonico-solar Bakchos-Dionysos.[2]

SECTION II.

THEOINOS.

We have seen throughout the enquiry how truly and with what deep meaning the kosmic Dionysos is Theoinos the Wine-god: on what countless Vases, on what numberless coins he is associated with the vine-leaf and grape-cluster; and know how the idea of Dionysos, Reveller and Tippler, has by degrees overshadowed the far vaster remaining portion of his true concept. Of the crude notion that he is merely a wine-god of wild rout and revelry, who first sprang to light among the intemperate Thrakian tribes, it is unnecessary to speak further; such a theory is for ever dispelled by a searching investigation of the subject. For, although the gift of wine is uniformly ascribed to Dionysos, yet there is not the slightest found-

[1] Cf. King, *The Gnostics*, 54, 202.
[2] As to Baal-Melqarth, vide *inf.* XI.

ation for the opinion in historic fact; that is to say, wine does not appear to have been first introduced by the votaries of the god, and so Mr. Gladstone observes: 'We cannot perhaps treat the Dionusos of Homer as the discoverer of wine, and father of its use, in Greece; for it is universal and *familiar*, while he appears to be but local and *as yet strange*.'[1] The connection between the god and wine, therefore, not being literal, is mystical; the warm beams of the sun give man wine and the grape; the sun is the protagonist in the march of kosmic existence and the grape-blood is the life of the world. Thus the epithet Theoinos in its depth of meaning and real application most fully illustrates the kosmogonico-solar character of the god. And these are no idle assertions, no mere unsupported conjectures. To avoid repetition, I refer the reader to the principal previous passages in which Dionysos Theoinos has been noticed:—

Grapes his gift.[2]

Lyric vinal allusions.[3]

Consideration of the *Bakchai*, Verses 274–83.[4]

Vinal characteristics of Uasar and Dionysos. Wine, according to an ancient tradition, the blood of opponents of the gods.[5]

Vinal Festivals of Dionysos: the Dionysia Lenaia, Oschophoria, Anthesteria, Theoinia, Neoinia, and Ambrosia, and the mystic significance of the Ritual.[6]

Wine the appropriate type of all passion and symbol of the god of the Drama.[7]

Vase and coin vinal types.[8]

The vinal epithets of the god: Botryokosmos, Choöpotes, Hypnophobes, Lenaios, Luaios, Lysios,

[1] *Juventus Mundi*, 319.
[2] *Sup.* II. ii. 3.
[3] *Sup.* III. ii. 1.
[4] *Sup.* IV. iii. 2.
[5] *Sup.* V. v. 4.
[6] *Sup.* VI. i.
[7] *Sup.* VI. iii.
[8] *Sup.* VII. i. iii.

Methydotes, Methymnaios, Oinops, Polystaphylos, Protrygaios, Protryges, Psychodaiktes.[1]

Theoinik words: Jar, Vine.[2]

Dionysos is at once a person and a thing; he is Wine, as Demeter is bread and Hephaistos flame. But the Theoinos or god of a mystic drink of immortality is an almost world-wide concept; and wine signifies not merely grape-wine but barley-wine,[3] the juice of the Haoma or Soma plant, or any other intoxicating or exciting drink which by an artificial stimulus carries man for a time beyond himself, and so seemed a type of immortality or conscious strength permanently delivered from weakness and languor. This mystic potion is the elixir or water of life, of which wine being the most potent drink we know becomes the symbol. Thus the exhausted soul in the Kamic Under-world, struggling on to reach the presence of the Great God, cries 'Give ye me to drink out of your vases of milk and wine,'[4] as hundreds of years later the Hebrew Prophet exclaims, in similar symbolism, 'Ho, everyone that thirsteth, come ye to the waters; come, buy wine and milk without money.' 'Oh Sycamore of Nupe!' exclaims the thirsty Uasarian, 'give me the waters which are in thee,' and from the midst of the *persea*, the divine tree of life the pitying goddess Nupe pours into the mouth of the kneeling votary and his parched bird-soul, which drinks with him,[5] the living water; a reflection however faint and distant of the Divine promise, 'I will give unto him that is athirst of the fountain of the water of life freely.'[6] And this celestial drink, like the Amṛita or Water of Immortality of later Hindu legend, confers a deathless nature, so that the Uasarian exclaims, 'I have been made a Lord of the Age, who has no limit, for I am

[1] *Sup.* VIII. i.
[2] *Sup.* VIII. ii.
[3] Herod. ii. 77.
[4] *Funereal Ritual*, lviii.
[5] Vide *sup.* VII. i. Vase, No. XXVIII.
[6] *Apoc.* xxi. 6.

an eternal substance. I am made for ever.'[1] The Sanskrit A-mṛita is am-brotos, immortal; and in Thibet is the name applied to the celestial tree, the Kamic *persea*, which bears immortal fruit and stands by the source of the four sacred rivers, shadow of 'the tree of life which is in the midst of the Paradise of God.' So we find the Homerik *ambrosia*, which as early as the times of Alkman and Sappho was represented as the drink of the gods; but which with Homeros has a far wider signification, being applied to almost anything belonging to them down to the fodder of their steeds. It is scarcely the food of the gods as contrasted with *nektar* their drink, but rather the general invigorating power or principle; and so is the exact equivalent of *nektar* or 'that-which-destroys-not,' *i.e.*, which sustains. Thus the phrase 'ambrosia and ruby nektar' is equivalent to the principle of freedom from the taints of mortality in the form of ruby wine, and as such is instilled into the corpse of Patroklos to secure incorruption.[2] So Achilleus is delivered from the earth-languors by the same subtle instillation of 'nektar and delightful ambrosia.'[3]

This divine Theoinos and his immortal drink appears in the Vedic Soma, a personage of illimitable might who in some mystic way rules over gods and men and, Atlas-like, upholds heaven and earth, is the purifying generator even of the gods, and the hidden potentiality whence occultly issues the strength, splendour, and vitality of things. 'Where there is eternal light, in the world where the sun is placed, in that immortal imperishable world, place me, O Soma! Where life is free, in the third heaven of heavens, where the worlds are radiant, there make me immortal, O Soma! Where there is happiness and delight, where joy and pleasure reside, where the

[1] *Funereal Ritual*, lxii.
[2] *Il.* xix. 38.
[3] *Ibid.* 347.

desires of our desire are attained, there make me immortal;'[1] or, in words that may be more familiar,—may He who is the light of light,[2] dwelling in the world whose sun goes not down, whose service is perfect freedom, in whose presence there is fullness of joy, and at whose right hand there are pleasures for evermore, clothe our mortal with immortality in the third[3] heaven of heavens,[4] where we shall be satisfied when we awake in his likeness. And yet the Vedic Soma is a drink, 'it' as well as 'he,' a nęktar which exhilarates the gods, a purifying stream which cleanses from all pollution and defilement. 'In the filter which is the support of the world, thou, pure Soma, art purified for the gods. In thee all these worlds are contained,'[5] *i.e.*, as their potential germ, 'for all the world is formed of Agni [the igneous principle] and Soma.'[6] 'The Soma flowed into the vessel for Indra; may it be honied for Vayu,'[7] the gentle breathings of the heavenly air-god. Speaking of the charm of the Soma-drink for the earlier Hindu, Mr. Cox remarks, 'It was to them life in health, strength in weakness, medicine in sickness, the restorer of youth in old age; and the vigour which it imparted to human beings was imparted with unstinting lavishness to the gods.'[8] The Vedic Soma is the Iranian Haoma of the Avesta.[9] At that remote period when the Iranian and Indian Aryans had not yet separated, their 'polytheistic nature-worship' consisted, amongst other things, in 'a peculiar ceremony called that of Soma, in which an intoxicating liquor is offered to the

[1] H. H. Wilson, *Rig-Veda Sanhita*, ix. 113.

[2] 'The Deity who is himself, as an ancient Christian lamp, in the British Museum, in almost the very words of the Nicene Creed, attests, Φῶς φωτός' (W. R. Cooper, in *Faith and Free Thought*, 246).

[3] II. *Cor.* xii. 2.

[4] I. *Kings*, viii. 27.

[5] Wilson, *Rig-Veda*, ix. 86.

[6] Muir, *Sanskrit Texts*, Part iv. 189.

[7] *Rig-Veda*, ix. 63.

[8] *Mythol. of the Aryan Nations*, i. 389.

[9] Vide *inf.* XIII.

gods, and then consumed by the priests, who drink till they are drunken.'[1] The reforming Zarathustrians modified this ritual, 'and for the intoxication of the priests was substituted a moderate use of the liquor, which, instead of giving a religious sanction to drunkenness, merely implied that the Soma juice was a good gift of God, one of the many blessings for which men had to be thankful.'[2] 'With regard to the personality of Haoma,' observes Mr. Bleeck, 'it must be particularly borne in mind that in this, as well as in many other cases of the Avesta, the same word is at once a *genius*, and the *thing* which is under the special protection of the genius.'[3] The Vispered or invocation 'To all Lords,' and the Yaçna or 'Offering with prayers,' form a liturgical portion of the Avesta, and the ninth Yaçna relates how at morning dawn to Zarathustra,[4] as he was purifying the fire and reciting the Gathas or Songs, which correspond with the Vedic Hymns, came Haoma, 'the most beautiful in the whole corporeal world, endued with thine own life,' *i.e.*, having an inherent immortality, 'the pure, who is far from death, majestic and immortal, golden Haoma.'[5] 'Then spake Zarathustra: Praise to the Haoma! I pour from the silver cup into the golden. May I spill nothing of thee upon the earth, since thou hast so high a value.'[6] On this Verse Anquetil du Perron, who in 1771 published the first European translation of the Avesta, remarks, 'They place the Hom in a vase.' Ploutarchos, in a very interesting passage, refers to 'Zoroastris, the Mage, who is supposed to have lived five thousand years before the Troian War,' and who enjoined on the Persians different sacrifices to various divinities; and they, 'pounding in a mortar a certain herb called *omomi*, invoke Hades and the darkness, then, mixing

[1] Rawlinson, *Anct. Monarchies*, ii. 323.
[2] *Ibid.* 330.
[3] *Avesta*, ii. 54.
[4] Zoroaster.
[5] *Avesta*, ii. 50, 54.
[6] *Ibid.* 59.

it with the blood of a slaughtered wolf, they carry it to a sunless place and throw it away.'[1] The same immortal drink appears in the Scandinavian Edda as the mead which the warriors quaff rejoicingly in the hall of Odin; and again in the Koranic Garden of Delight, where the faithful are served with bowls of immortal and uninjuring wine by children young and beautiful as Loves.[2] Canon Rawlinson, speaking of the Soma-orgies, remarks that they 'may be compared with those which the Greeks celebrated in honour of Bacchus, and may throw light on the supposed Indian origin of that deity;'[3] and they undoubtedly illustrate the general connection of the god with the East, and thus in a secondary way with India, which, however, is not the land of his primal origin.

This wine of vitality is the equivalent of the divine life-blood which appears in the Kaldean kosmogony of Berosos, where we read that 'Belus, seeing that the earth was desolate, yet teeming with productive power, commanded one of the gods to cut off his head, and to mix the blood which flowed forth with earth, and form man therewith, and beasts that could bear the light.'[4] Similar was the symbolism in the sacreds of Fauna,[5] the Latin Bona Dea, from whose rites in honour of the female principle males were excluded, while a jar of wine was first brought forth and then carefully covered up in illustration of the invisible productive power of the earth, real though unseen.[6] Similar, again, was the symbolism of the Numidian Baal, *from whose hands grew clusters of*

[1] *Peri Is.* xlvi.
[2] *Koran*, lv. lvi.
[3] *Anct. Monarchies*, ii. 329, note.
[4] Berosos, *Chaldaika*, i. 6.
[5] 'Scaliger, in a note on Varro (*De Lingua Latina*, lib. vi.), suggests, with great ingenuity, that the Fauns, who were represented by the superstition of later ages as a race of monsters, half gods and half brutes, may really have been a class of men who exercised in Latium, at a very remote period, the same functions which belonged to the Magians in *Persia* and to the *Bards in Gaul.*' (*Macaulay, Lays of Ancient Rome. Preface, 13.*)
[6] *Arnob. v. 18.*

grapes, which were considered as a special emanation of divinity.[1] A kosmogonic figure, about twenty feet high, carved on a rock at Ibreez in Lykaonia, and recently discovered by the Rev. E. T. Davis,[2] shows some divinity holding in his right hand a vine-branch, with four large bunches of grapes, and in his left a handful of ears of the wheat of the country. The god, whose anatomy and carefully dressed beard greatly resemble Assyrian personages in these points, wears the horned head-dress of Kaldean divinities. An Inscription in the Hamathite Character[3] accompanies; and the whole concept, which is eminently Dionysiak, forms a most interesting link between Kaldea and the West, the chain connecting which can only become fully visible when the buried religions of Armenia, Syria, and Eastern Asia Minor are thoroughly revealed.

The same 'water of life, the drink of the gods,'[4] appears equally in the mythology of Assur; and when Ishtar, having descended to Hades, is about to be released, Ninkigal or the 'Goddess-of-the-great-region,' the Assyrian Persephone, commands: 'Pour out for Ishtar the waters of life, and let her depart from my dominions.'[5] Daniel, in Babilu, will not defile himself by drinking the king's wine, whilst the formal drinking by Bil-sar-uzur[6] before his lords seems to imply a religious ceremony, and to have been a loving cup of the Good Daemon, though Scripture, with its customary reticence respecting heathen superstitions, does not so declare it. Then, as ever, it will be observed that a golden cup[7] was considered to be most suitable for the sacred wine, a circumstance recalling the striking imagery of the Prophet: 'Babylon hath been a golden cup in the Lord's hand, that made all the earth

[1] Movers, *Phönizier*, i. 198.
[2] Vide *Trans. Soc. Bib. Archaeol.* iv. 336.
[3] As to this, vide *Ibid.* v. 22–32.
[4] *Ibid.* ii. 184.
[5] *Records of the Past*, i. 148.
[6] Belshazzar.
[7] Cf. the golden cup or mystic boat of the vinal Sun (*sup.* VI. ii. 3).

drunken: the nations have drunken of her wine; therefore the nations are mad.'[1] The vast truth contained in these words is even yet by no means fully visible. A Babylonian gem[2] represents a goddess pouring out the water of life in the presence of a votary. The symbolical significance of water is also illustrated in the practice of the Jewish High Priest of pouring over the sacrifices during the Feast of Tabernacles water from a golden vessel filled at the fountain of Siloam.[3] Connected too with this symbolism is the mystic ceremony of pouring out water before Yahveh.[4] To further allude to the divine symbolism of water[5] and wine in our own Sacred Books would perhaps be out of place in this connection. From the Eden-streams to the 'pure river of water of life, clear as crystal,' they percolate through Scripture with mysterious significance, which appears alike in the feast of Melchizedek, in the invitation of Heavenly Wisdom, the true Aphrodite-Ouranie, to 'drink of the wine which she has mingled,' at the marriage at Cana, by the well of Samaria, at the Last Supper, and on the Cross. There is truth, and there are its shadows, and these may be either faithful and true adumbrations and divine symbols, or they may be mere caricatures, imitations grotesque and monstrous, hateful and unclean. There is the true Christ-chalice and the Babylonian imitation, the merciful Almighty and the Pseudo-Agatho-Daimon; there is 'God's board,' and there are also tables which are but snares and traps, and meet to be overthrown like those of the money-changers; and this fact in all its breadth and magnitude was in the mind of the Apostle when he uttered that weighty and mysterious declaration: 'Ye cannot drink the cup of the Lord, and the cup of daemons:

[1] *Jer.* li. 7.
[2] C. W. King, *Antique Gems and Rings*, vol. ii. Plate iii. No. 8.
[3] Cf. *Isaiah*, xii. 3.
[4] I. *Samuel*, vii. 6.
[5] As to the connection between Dionysos and water, vide *sup.* III. i. 1.

ye cannot be partakers of the Lord's table, and of the table of daemons.'[1] The golden Haoma is poured into a golden cup, the golden cups in which the Olympik divinities pledge each other,[2] the golden cup of Helios, the Sun, of Bil-sar-ùzur and of Babilu, the Graal-Djemjid[3] cup of Arabico-Arthurian legend in East and West, the Cup of the Good Daemon,

The phantom of a cup that comes and goes.

For the wine of immortality must mantle in a fitting goblet, and goblet, like wine, is not of this earth-life or of perishable make. To sum up the vinal phase of the god :—

I. We recognise reverence for the principle of humidity, without which all is parched and sterile, when earth pants and gasps under the influence of the burning Typhon, the scorching Dog-star of ruin, the choking, rain-restraining Vedic snake, or the consuming Athamas. Opposed to these are the all-fostering Okeanos, the rivers, symbols of the force and flow of life, the beloved Zeus-rain, and 'Dionysos lord and first cause not only of wine but of the whole humid nature.'[4]

II. But secondly, and distinct from the foregoing train of thought, is the yearning for immortality coupled with the idea that as ordinary food and drink sustain ordinary mortal existence, so superhuman nourishment, 'angels' food,' will sustain, or is required to sustain, the immortal life to which it is possible for some at least to become possessed of. What water of life may be and of what compounded man cannot tell; but he can best symbolize it by the universally used invigorating wine, and hence

[1] I. *Cor.* x. 21. [2] *Il.* iv. 3.

[3] "I know, too, where the Genii hid
The jewell'd cup of their king, Jamshid,
With Life's elixir sparkling high."
(Moore, *Lalla Rookh*).

[4] Vide *sup.* III. i. 1.

the close connection between two liquids apparently so widely different.

Dionysos Theoinos is the Eternal Youth, the Ever-blooming, whose festival is the Ambrosia, and who offers his votaries an unending time-life. 'It is noticeable that the vine appears to have been first met with [by the Akkadai] in Babylonia; it was termed "the tree of life," *ges-tin*, and not expressed by a simple ideograph.'[1] The land of the Kaldean Dionysos is its natural abode.

SECTION III.

TAUROKEROS.

Dionysos is a god essentially tauric and horned. Creuzer's researches long since duly recognised and illustrated this important circumstance;[2] and we have seen ample illustration of the fact during the course of the investigation.[3] Sophokles calls him 'the Ox-horned Iakchos;' Euripides, 'the Bull-horned god;' at Elis he is 'the Worthy Bull;' at Samothrake, 'the Worthy Horned God;' at Argos, 'the Ox-sprung Dionysos.' Though Hellenik anthropomorphism shrinks from allowing horns on his statues, yet coins innumerous and gems display the bovine features and attest the true origin of the god. Horatius, like the Orphik Poet, speaks of his 'golden horn;' while Nonnos, most learned of the Dionysiak students of antiquity, calls him 'the beautifully-horned Zagreus,' and rightly, for 'Dionysus Zagreus is

[1] Rev. A. H. Sayce, *Assyrian Lectures*, 152.

[2] Cf. *Symbolik*, VII. ii. 1.

[3] Amongst other silly reasons, it has been alleged in illustration of the circumstance, that wine enrages some persons and makes them furious like a bull (Athen. ii. 2). Similarly, the flight of Dionysos to the sea (*sup.* II. i. 1), has been explained as signifying the advantages of blending wine and water (Athen. i. 20).

DIONYSOS TAUROKERŌS.

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essentially a tauromorphic god,'[1] indeed 'a tauriform sun-god.'[2]

The principal passages in which the god as tauric has been already noticed are:—

The golden-horned kosmico-solar Zeus-Dionysos.[3]

The two-horned solar Adonis-Dikeros.[4]

The Dithyrambic bull-prize.[5]

The young and not-young Dionysos Tauropos.[6]

The bull-bellowing Bakchai.[7]

The Ox-horned Iakchos.[8]

Comment on the *Bakchai*, Verses 100–4. Axiokersos, Axiokerse, and Apollon Karneios.[9]

The horned Sabazios.[10]

Taurik character of Uaşar, Uasi, and Hathar.[11]

The Dionysia Brauronia and Artemis Taurike.[12]

Arkadik bull-carrying at the Dionysiak Festival.[13]

Dionysos Bougenes at Argos.[14]

Horned and tauromorphic Dionysos on coins.[15]

Horned Dionysos on gems.[16]

Keratic and tauric epithets of the god, Bougenes, Boukeros, Chrysokeros, Dikeros, Eukeraos, Kerasphoros, Keratophues, Keros, Taurogenes, Tauromorphos, Taurokeros, Taurometopos, Tauromorphos, Taurophagos, Taurophues, and Tauropos.[17]

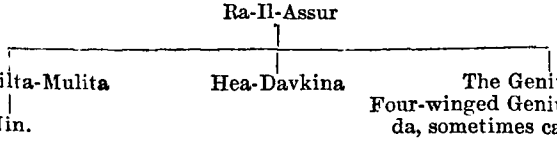
Bull.[18]

To avoid repetition, as far as may be, alike in facts, ideas, and arguments, and to illustrate the general con-

[1] Lenormant, *Les Premières Civilisations*, ii. 387.
[2] Donaldson, *Theatre of the Greeks*, 17.
[3] *Sup.* II. iii. 4.
Sup. II. iii. 5.
Sup. III. i. 2.
Sup. III. ii. 2.
[5] *Sup.* IV. i. 2.
[6] *Sup.* IV. ii. 1.
[7] *Sup.* IV. iii. 2; as to the latter divinity, vide also VII. ii.
[10] *Sup.* V. ii.; VIII. ii. *Sabazios.*
[11] *Sup.* V. v. 4.
[12] *Sup.* VI. i. 1.
[13] *Sup.* VI. i. 3.
[14] *Ibid.*
[15] *Sup.* VII. iii.
[16] *Sup.* VII. iv.
[17] *Sup.* VIII. i.
[18] *Sup.* VIII. ii.

nection of the Kamitico-Semitic horned divinities, I will give in tabular form the aspect of the Kaldeo-Assyrian, Kamic, and Phoenician Pantheons, so far as the keratic element comes into prominence. It will be remembered that these are Tables, not of the generation of human beings, but of the progression of human ideas; and therefore it by no means necessarily follows if one personage is represented as springing from another that the latter is the only sire of the former. These semi-anthropomorphic mythologico-religious concepts cross, intertwine, blend, and fade into one another in a manner which in many instances, even at present, defies absolute classification; and though our knowledge of the subject has enormously increased during the last few years, and though the basis of investigation is a very firm one, yet it cannot be doubted but that the time to come will supply most important additions to our present amount of information. I shall not here enlarge on the interconnection between the three Pantheons; that they are in reality linked together and form a triad is becoming more and more manifest. The polity, civil and ecclesiastical, of Ancient Kam is Asiatic; and similarly, the Phoenicians wandered westward to the shores of the Sea of the Setting Sun. I have added brief illustrations and explanations of the names and characters of various divinities.

HORNED DIVINITIES. GENERAL ASPECT OF THE KALDEO-ASSYRIAN PANTHEON.



I. *Ra-Il-Assur.* The supreme divinity. According to the Rawlinsons, in Hamitic Kaldean Ra, God, a name which in the Kamic Pantheon becomes generally restricted to the Sun-god; an instance of the fact, that *the Sun-god*

often appears as the representative of the invisible spiritual God. The Semitic equivalent is Il, El, Elouheem (Hebrew), Allah (Arabic), Ilos (Sanchouniathon, Homeros), Elos (Diodoros), Ilinos (Damaskios). In Assur he is also called Assur,[1] 'the Father and King of the Gods;' and he is 'the first and sole principle from whom all other deities were derived.'[2] He appears as an anthropomorphic figure, wearing the sacred horned cap and holding a bow, in the winged circle of the unwearied sun and eternal time.

II. *Bilu.* Bil or Bel, the Phoenician Baal or 'Lord,' is also 'the Father of the Gods;' and as Bil-Nipru, 'the Hunter-Lord,' is supposed by some to be identical with the Biblical Nebrod-Nimrudu. He 'was usually represented under an entirely human form, attired as a king, wearing a tiara with bull's horns, the symbol of power.'[3] The horned cap appears to have been his special symbol.[4] Amongst the Babylonian antiquities in the British Museum is a taurokephalic figure[5] of the exact Minotauric type subsequently referred to. It has been styled a statue of Maruducu, but, be this as it may, the fact proves the existence of Taurokeros as a Kaldean divinity.

III. *Bilta.* Or Beltu. The female 'reflection' of Bilu, Beltis or Baaltis, in Kaldea Mulita;[6] 'the Lady,' 'the mother of the gods' and 'queen of fecundity.' She is the original of the Syrian Goddess of Hierapolis and the Kybele of Asia Minor, the Ashtoreth-Karnaim and

[1] 'We can scarcely doubt that originally the god Asshur was the great progenitor of the race, Asshur, the son of Shem, deified.'—(Rawlinson, *Ancient Monarchies*, ii. 3). Or rather, perhaps, the two personages, the great god and the great ancestor, were in time blended together in religious idea. The name Assur was also used as a generic title for a god (Rawlinson's *Herodotus*, i. 521).

[2] Lenormant, *Anct. Hist. of the East*, i. 521.

[3] *Ibid.* 454.

[4] Rawlinson, *Anct. Monarchies*, ii. 13.

[5] Photographed by Messrs. W. A. Mansell & Co.

[6] Cf. Herod. i. 131, 199.

Ephesia Polymastos, who appears with the lunar horns which, like the solar, have a kosmic significance.

IV. *Hea.* This divinity, the Oë of Helladios and Aos of Damaskios, Hoa-ana or Oannes, Onnes, 'the god Hoa,' is 'the lord of the earth, the intelligent fish, the king of rivers, the lord of the abyss, the lord of the great deep, lord of mankind, teacher of mankind, the sage of the gods, the lord of understanding, the lord of deep thoughts, the lord of mysteries.' He wears the sacred horned cap, and is clad with a fish whose head and open mouth form his mitre, and whose scales and tail hang down his back, as described by Berosos.[1] Davkina, the Dauke of Damaskios, is his female reflection.[2]

V. *Nin.* This divinity, whose name signifies 'Master,' is the son of Bilu and Bilta. His name is also read Adar, 'the fire,' and he is the Assyrian Herakles, being 'the champion whose sword is good, lord of the brave, favourite of the gods, light of heaven and earth, who irradiates the nations.' The winged androbull is his symbol, and he again appears as the colossal lion-strangling figure.[3] He is the Adrammelech or Adar-Melek of Sippara.[4] An Assyrian cylinder[5] represents the god contending with a bull, having overcome which, he appears as a tauriform hero or androbull, with human head and the horns, legs, hoofs, and tail of a bull, and next contends with a lion.

VI. *The Genius of Il.* I use this appellation in order the better to distinguish the double-winged basket and pine-cone bearing personage, sometimes hawk or eagle-headed, and sometimes human-headed, wearing the horned cap, who appears on the monuments as offering the pine-cone

[1] *Chaldaika*, i. 3.

[2] For further notice of Hea, vide *inf.* iii.; XV.

[3] George Smith, however, regards this e as a representation of Izdubar. — (*Chaldean Account of Genesis*, 174.)

[4] Vide *inf.* XI. ii.

[5] Layard, *Nineveh and Babylon*, 605.

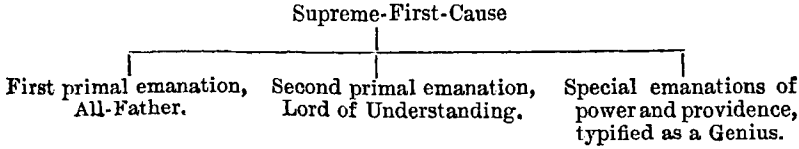
to the Sacred Tree, or attending the monarch when engaged in religious ceremonies before the Tree. He seems also to be the same personage who at times bears the Bakchik branch, and holds the spotted faun in his arms. The similarity of attire, muscular-delineation, and office of the various figures, seem to imply their mutual identity with a single symbolical divinity. But opinions differ widely on the question what divinity is thus represented. The ornitho-kephalic Being has been called by Layard, Oppert, Bonomi, and others, Nisroch. But as Canon Rawlinson has shown,[1] and as M. Lenormant admits,[2] the reading is untenable; and, in the present state of the text, it is almost impossible to say what was the real name of the god in whose temple Sin-akhi-irib was assassinated, and who is called by the LXX. Asarach, Nasarach, or Mesorach. The androkephalic Being has been thought by some to be Il, and by others to be Vul the Air-god; but on the whole I think that these various identical personages are intended to represent special emanations of the power and providence of the supreme god, and are therefore of a daimonic character,[3] so that I should style this Being the Genius of Il, who is specially concerned in the protection of the Great King, in fact his guardian angel. The better reading of the familiar name Nisroch appears to be Nouah.[4]

Directly derived from the Assyrian prototype is the four-winged and ram-horned Genius of Pasargada or Parsauvarda, *i.e.*, 'the Persian Fortress,' the older of the two capitals of Parsa,[5] sometimes supposed to represent Sraosha or Serosh, the archangel of the host of Ahuramazda, the Iranic Supreme Power of good. The Persians notwithstanding their aversion to idolatry, adopted certain

[1] *Anct. Monarchies*, ii. 30.
[2] *Les Premières Civilisations*, ii. 129.
[3] Vide *sup.* VIII. ii. *Daemon.*
[4] Vide Lenormant, *Les Prem. Civ.* ii. 130.
[5] Persis.

symbolical representations of divinity, and notably the figure of Assur in his winged circle, which became with them Ahura-mazda or Ormazd.[1] And similarly the Genius of Assur becomes the Genius of Ormazd. The winged androkephalic bulls, too, were borrowed by the Persians from their Assyrian neighbours. The ram's horns of Sraosha are surmounted by an elaborate ornamentation copied from a Kamic original.[2] The horns themselves resemble those of Khnum and Uasar, and on them rests a triple coil ornament, which is three circles in the Kamic representation. Rising behind the coils is what seems to be a kind of expanding flower, crowned by three balls or globes, and flanked on either side by a clumsy imitation of the Ouraios-Arau or sacred serpent of good. In a Kamic female head-dress of similar character, from the horns depend on either side two representations of the Ankh or *crux ansata*, from the earliest times the symbol of life. The entire head-dress greatly resembles the sacred crown of Uasar.

The general aspect of the horned personages of the Pantheon, therefore, shapes itself somewhat thus:—


Supreme-First-Cause
First primal emanation, All-Father.
Second primal emanation, Lord of Understanding.
Special emanations of power and providence, typified as a Genius.

It will render the subject more intelligible to remind the reader that the horn is the symbol (1) of strength, vigour, and power, from the characteristics of various horned animals and otherwise; and (2) of rays of light, light itself, and knowledge as connected with light. A few passages from our Sacred Books will illustrate this. Thus of

[1] 'Chief of the Gods is Oromasdes, who created heaven and earth, and mankind.'—(Inscription of Daryavush, at Nakshi Rustam, *Records of the Past*, v. 151).

[2] Vide Rawlinson, *Anct. Monarchies*, iii. 353.

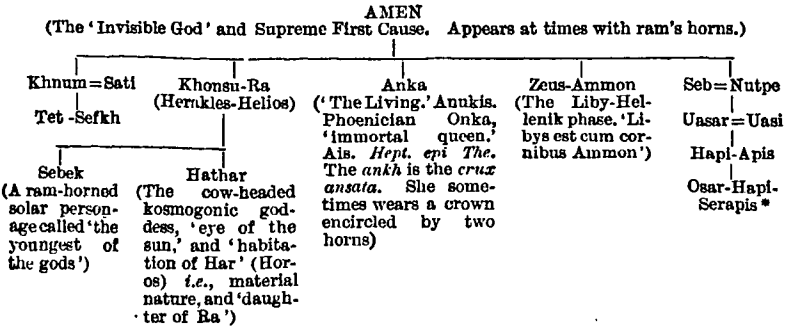
Joseph we read, 'His glory is like the firstling of his bullock, and his horns are like the horns of the Reem;[1] with them he shall push the people together to the ends of the earth.'[2] Such was the symbolism of the 'horns of iron' made by the false prophet Zedekiah.[3] The Medo-Persic ram pushes 'westward, and northward, and southward; so that no beasts might stand before him;'[4] and the Apocalyptic Lamb, the 'Horn of Salvation,' possesses seven horns,[5] as denoting the plenitude and perfection of power. Homeros describes Achilleus as pushing the Troians with his horns.[6] Horatius, using a proverbial expression, says that 'wine adds horns,' *i.e.*, strength and confidence, 'to the man of humble means,'[7] and Ovidius speaks similarly.[8] The second symbolic signification of the horn is well illustrated by the sublime language of the Prophet: 'His glory covered the heavens, and his brightness was as the light; he had horns out of his hand,' *i.e.*, 'rays streamed from his hand;' and 'there was the hiding of his power.'[9] These correspond with the 'two golden horns' of the Orphik Poet which belong to the Light of light, and are illustrated in the well-known representations of the horned and irradiate Moses. So, to quote a modern, Jeremy Taylor describes the rising sun as thrusting out his golden horns.[10] The abased Job 'defiles his horn in the dust;'[11] and the horns of the wicked are to be cut off, as the horn of the vanquished Acheloös was broken in his contest with Herakles, and the horns of the Medo-Persic ram by the Makedonian goat. The wearing of horns as ornaments, generally of a symbolical character, has been frequent in all ages,

[1] Incorrectly translated Monokeros, Unicornis.
[2] *Deut.* xxxiii. 17.
[3] I. *Kings*, xxii. 11.
[4] *Dan.* viii. 4.
[5] *Apoc.* v. 6.
[6] *Il.* ii. 861.
[7] *Car.* iii. 21.
[8] *De Arte Amand.* 1.
[9] *Hab.* iii. 3, 4.
[10] *Holy Dying*, 17.
[11] *Job*, xvi. 15.

from the time of the mythic Astarte, who 'put on her own head a bull's head as a mark of sovereignty,'[1] to the present Druses of Lebanon, a region formerly beneath her sway, and whose females wear silver horn as the peculiar mark of wife and motherhood, *i.e.*, as being the mikrokosmic representatives of the 'mighty mother' Ashtoreth-Karnaim. Abyssinian chiefs, North American Indians in their 'buffalo dance,' and the Satyric votaries of Dionysos, alike adorned themselves with horns.[2]

I will next notice the horned divinities of Kam.

HORNED DIVINITIES. GENERAL ASPECT OF THE KAMIC PANTHEON.


AMEN
(The 'Invisible God' and Supreme First Cause. Appears at times with ram's horns.)
Khnum=Sati
Tet-Sefkh
Khonsu-Ra (Herukles-Helios)
Anka ('The Living.' Anukis. Phoenician Onka, 'immortal queen.' Ais. *Hept. epi The.* The *ankh* is the *crux ansata*. She sometimes wears a crown encircled by two horns)
Zeus-Ammon (The Liby-Hellenik phase. 'Libys est cum cornibus Ammon')
Seb=Nutpe
Usar=Uasi
Hapi-Apis
Osar-Hapi-Serapis*
Sebek (A ram-horned solar personage called 'the youngest of the gods')
Hathar (The cow-headed kosmogonic goddess, 'eye of the sun,' and 'habitation of Har' (Horos) *i.e.*, material nature, and 'daughter of Ra')

* The Osar-Hapi or deceased Apis, the canonised bull of Mennefer, was at times represented as 'a man with a bull's head.' (Dr. Birch, in Bunsen's *Egypt's Place*, i. 445.) The golden calf of Aaron, according to the Fathers, was androform with a bull's head, which was also the common Molekh type. As to the Molekh-cult in the Wilderness, vide Amos, v. 25–6, quoted by S. Stephen. The calves of Jeroboam appear to have been similar to the calf of Aaron (*I.* Kings, xii. 28). The bull-headed Ashtoreth, 'She-Baal the Cow' (LXX. in Tob. i. 5), and the Minotauros of Krete belong to the same cycle. Serapis is a distinct divinity.

I. *Khnum.* The god's name appears also as Nu, Num, Noum, Nef, Kneph,[3] Chneph, the Chnoubis, Chnoumis, or Chnouphis of the Gnostics. The word is generally supposed to signify 'breath' or 'spirit,'[4] but Dr. Birch says that the root has the sense of 'to join.' Bunsen compares the Arabic *nef*, breath, Hebrew *nuf*, to flow, Greek *neo*,

[1] Sanchou. i. 7.
[2] *Sup.* VI. ii. 3.
[3] Plout. *Peri Is.* xxi.
[4] Cf. Diod. i. 12; Plout. *Peri Is.* xxxvi.; Bunsen, *Egypt's Place*, i. 387.

pneo, pneuma. Salmasius connected the Gnostic form of the name with the Coptic *chnoub*, gold; but the Kamic golden god is not Khnum, but Nub, Nubi or Nubti, a gryphon-phase of Set.[1] Jablonsky makes this form to signify literally Agathodaimon,[2] a rendering more than doubtful. The god is the ram-headed divinity of the Thebaid, horned like the Genius of Parsauvada, and to whom the horned snake was sacred.[3] He is the demiurgic creator 'who has made the world and all things in it,' 'who forms on his wheel the divine limbs of Uasar,'[4] 'the sculptor of all men,' a special emanation of the unseen god. Thus in the curious legend related by the Thebans to Herodotos, Herakles (Khonsu) wishes to see Zeus (Amen) the Invisible God, who is unwilling to be seen, but who at length reveals himself in the form of a ram,[5] which is the symbol of *bai*, the soul.

II. *Sati.* This goddess, whose name signifies 'arrow' or 'sunbeam' ('sagittarum nomine non nisi radiorum jactus ostenditur'), is represented wearing the crown encircled by cow's horns, and often accompanies Khnum.

III. *Teti.* The god's name appears also as Tet, Tat, Thot, Thoth, Thoyth, Thout (Coptic), Toth, Teut, Taaut (Phoenician), and Taautos. He is sometimes ibido-kephalic, sometimes andro-kephalic, and appears as 'the scribe of truth,' 'the great-great,' *i.e.*, twice great; and becomes 'Hermes Trismegistos,'[6] 'thrice-great Hermes.'[7] He is 'the self-created, never born,' and wears on his head the horns of the crescent moon, of which he is lord, for the Kamic moon is masculine or rather androgynous, according to the observation of Ploutarchos, 'the moon they call the mother of the kosmos, and attribute to her an

[1] Cf. *sup.* VII. i. Vase, No. XIV.
[2] Cf. King, *The Gnostics*, 73.
[3] Herod. ii. 74.
[4] Cf. *Isaiah*, lxiv. 8, 'Thou art our father; we are the clay, and thou our potter; and we all are the work of thy hand.'
[5] Herod. ii. 42.
[6] Sanchou. i. 4.
[7] Milton.

androgynous nature.'[1] Yet though never born, he is the son of several personages, for thought emanates from the thinker, and he is 'the antique impersonation of Thought,'[2] a kind of Kamic Athene-Metis, the Nabu[3] of his Pantheon. He is 'the Lord of the Eighth Region' or Schmun, and identical with the Phoenician Kabir Esmun, 'principal of the Cabirim,'[4] 'the eighth mother of the seven sons of Sydyk, the god with the eight rays.'[5] As Teti-Taaut-Kadmos-Hermes, he is the inventor of letters and numbers.[6] The Hellenik Hermes, distinct and Aryan in origin, becomes blended with him; the Latin Mercurius is entirely independent of both.

IV. *Sefkh.* This goddess, whose name by some is read Safre, appears as the female reflection of Teti, and is called 'the Mistress of the writings.' Her name signifies 'Seven,' a number referring to the rays and horns on her head.

V. *Seb.* The name of this divinity appears to signify 'Time,' and the Hellenes considered him as their Kronos, whose name was supposed to be the equivalent of *chronos*, time. He is 'the youngest of the gods,' and yet 'the father of the gods;' that is, the youngest of the gods of the two first orders, and the father of the divinities of the third. He is at times represented as crowned with the disk.

VI. *Nutpe.* The consort of Seb, 'daughter of the Sun,' 'mistress of heaven,' and 'mother of the gods.' She specially presides over the waters of life, and as so doing is 'the protectress of the soul.' She is at times represented 'with the sun's disk between the cow's horns, sitting on a throne, holding life and power.'[7]

VII. *Serapis.* This name, which also appears as

[1] *Peri Is.* xliii.
[2] Emanuel Deutsch, *Remains*, 181.
[3] Nebo
[4] Lenormant, *Anct. History of the East*, ii. 279.
[5] Bunsen, *Egypt's Place*, i. 406.
[6] Cf. Deutsch, *Hermes Trismegistus.*
[7] Bunsen, *Egypt's Place*, i. 420.

Sarapis, is a corruption of Osar-Hap..[1] but the divinity himself was introduced into Kam from Sinope,[2] in Paphlagonia, by Ptolemaios Soter, it is said under divine authority; and was never represented in the Kamic fashion, but frequently appears somewhat like Haides-Plouton. Macrobius[3] gives an interesting account of the god as accompanied by his 'animal triceps' with heads of lion, dog, and wolf, connected by the wreathed body of a serpent, and states that the Alexandrians regarded him as an impersonation of the Sun; but from the answer of the god to the question of Nikokreon, who reigned in Kypros in the time of Ptolemaios Soter, B.C. 323–283, as to what divinity he was, it is evident that he exactly corresponded in character with the Orphik Dionysos:

A god I am such as I show to thee,
The starry Heavens my head, my trunk the Sea,
Earth forms my feet, mine ears the Air supplies,
The Sun's far-darting brilliant rays mine eyes.[4]

Without further investigation into the nature of the god, it is sufficient for the present to observe that he is represented as horned, and that doubly so. Thus on a gem given by Mr. King[5] he appears with both the curled ram's horn of Zeus-Ammon, the 'contortis cornibus Ammon,' and the solar horns or rays of light of Apollon. Another representation[6] shows him as a human figure, clothed in

[1] Dr. Birch, in Bunsen's *Egypt's Place*, i. 445; Sir G. Wilkinson, in Rawlinson's *Herodotus*, ii. 247.

[2] 'He was sent as a present by the people of Sinope to Ptolemy Philadelphus. Others say that the Serapis was a Pontic idol, and was transported with solemn pomp to Alexandria. The name is compounded of Osiris and Apis.'—(Clem. Alex. *Protrept.* iv. 4.)

[3] *Saturnalia*, i. 20.

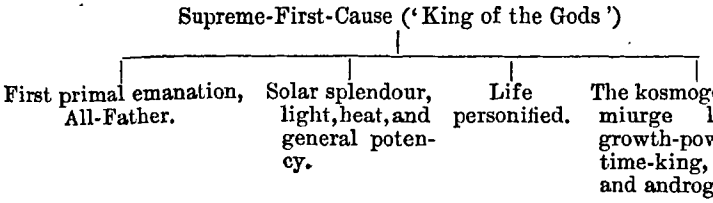
[4] C. W. King, *The Gnostics*, 66. Mr. King regards Serapis as identical with the Hindu Yama, and believes that his name is Ser-adah, 'Lord-of-the-Obsequies,' , perhaps, rather Sri-pa, 'the blood-drinker,' two of Yama's titles (vide *Antique Gems and Rings*, i. 267). This is possible, for Yama is of a solar character, and the link between his dogs, Kerberos, and the 'animal triceps' seems a strong one. (Cf. Max Müller, *Lectures on the Science of Language*, ii. 522, 561–3.

[5] *Antique Gems and Rings*, ii. Plate xii. Fig. 5.

[6] Murray, *Manual of Mythology*, Plate xxxv.

a garment reaching to the feet, very similar, and similarly adorned to the encasing of Ephesia Polymastos, with rays of light issuing from his head, on which is the usual corn-measure. A serpent enfolds him. Such was the prevalence of his worship during the first and second centuries of the Roman Empire that he 'entirely usurped the honours of his brother Jupiter, and reduced him to the rank of a mere planetary genius.'[1]

The other Kamic divinities mentioned in the Table have been already alluded to, either there or previously. Their relative positions are at present too obscure and fluctuating for absolute assertion, but a very fair approximation to reality can be obtained. It would be easy, as in all such genealogies, to find apparent, but not real, inconsistencies; thus, for instance, Khonsu is styled 'the eldest son of Amen,' but I have placed him after Khnum, considering the latter as more closely a representation of Amen himself. We may regard the general aspect of the horned personages of the Pantheon as:


Supreme-First-Cause ('King of the Gods')
First primal emanation, All-Father.
Solar splendour, light, heat, and general potency.
Life personified.
The kosmogonic Demiurge life-heat, growth-power and time-king, tauric and androgynous.

In Phoenicia, as in Hellas and Italia, the moon is feminine; and the particular connection between kosmogonic divinities and the horns of the sun and moon arises from the circumstance that the two heavenly bodies, as protagonistic features of the kosmos, become special representatives of the androgynous soul of the world. Thus when the horned Sun represents the Great God, the horned Moon represents the Great Goddess; and in this aspect has a wider significance than merely that of the divinity

[1] King, *The Gnostics*, 64.

of the lunar crescent, a phase which is necessarily included in the larger idea. So Loukianos is right in his opinion that 'Astarte means the Moon;' but it is rather the kosmic moon, or the moon considered as a special representative of the great principle of life under its female aspect, that is signified. In Kaldea and Assur the moon, being presided over both by a male and a female ruler, may be considered as androgynous in nature, like the Kamic moon.

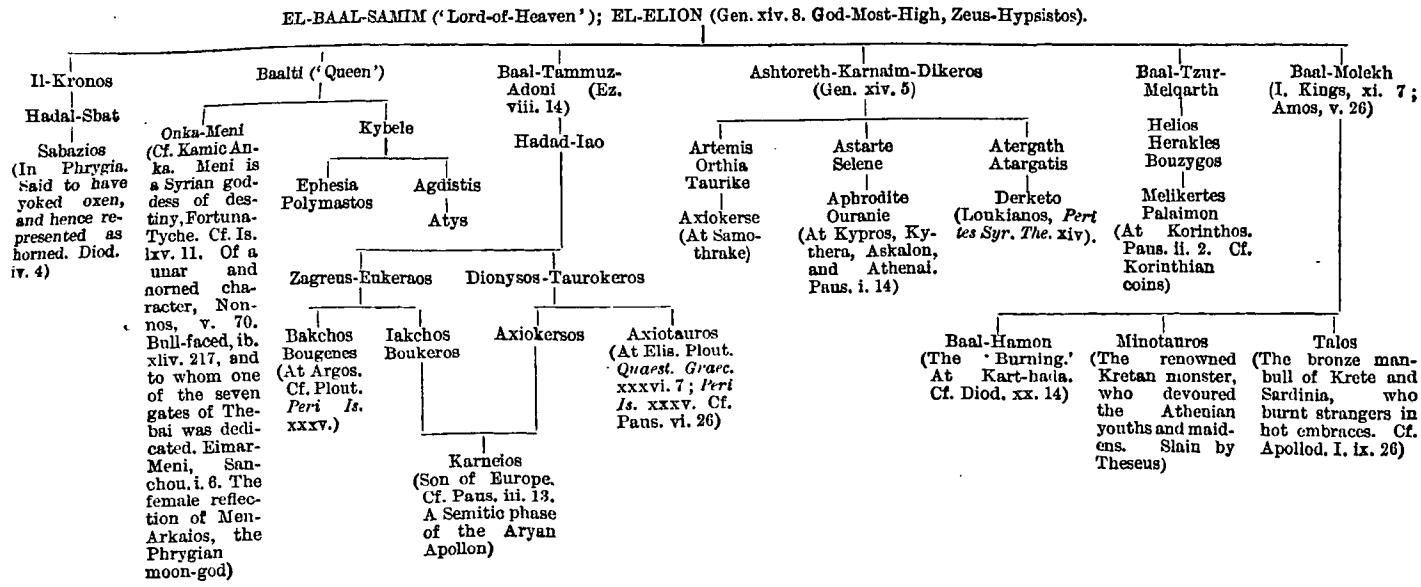
We lastly approach the Phoenician Pantheon and its connections, which stretch away westward through Asia Minor and along the northern and southern shores of the Mediterranean. The horned personages are certainly very numerous; but many of their names will be familiar, while the examination of the preceding Pantheons will have illustrated the significance and the mode of tracing the ideas. Despite its many divinities, the Phoenician religion, if not in reality monotheistic, leans strongly towards monotheism. Endless changes are rung on various phases of my Lord and my Lady, who take special designations in innumerable localities; but let not the investigator be disheartened; the subject is simpler than it seems, for the human mind is essentially the same in all ages, and the sources whence the Phoenician concepts were drawn are present with us to-day.

A study of the Table,[1] combined with previous notices will, I think, suffice to illustrate the character and position in the myth of the majority of the personages who compose it. Several of them, however, I will now specially notice shortly; and it will be remembered that in explicating one we are more or less explicating all.

I. *Kronos.* It is supposed that the name of this well-known but ill-understood divinity is equivalent to Chronos, Time, 'Tempus edax rerum,' as Kronos in the myth devours his offspring. This is the elegant fancy of a

[1] Vide page 126.

HORNED DIVINITIES. GENERAL ASPECT OF THE PHOENICIAN PANTHEON AND ITS WESTERN CONNECTIONS.


EL-BAAL-SAMIM ('Lord-of-Heaven'); EL-ELION (Gen. xiv. 8. God-Most-High, Zeus-Hypsistos).
Il-Kronos
Hadal-Sbat
Sabazios (In Phrygia. Said to have yoked oxen, and hence represented as horned. Diod. iv. 4)
Baaltí ('Queen')
Onka-Meni (Cf. Kamic Anka. Meni is a Syrian goddess of destiny, Fortuna-Tyche. Cf. Is. lxv. 11. Of a unar and horned character, Nonnos, v. 70. Bull-faced, ib. xliv. 217, and to whom one of the seven gates of Thebai was dedicated. Eimar-Meni, Sanchou. i. 6. The female reflection of Men-Arkaios, the Phrygian moon-god)
Kybele
Ephesia Polymastos
Agdistis
Atys
Baal-Tammuz-Adoni (Ez. viii. 14)
Hadad-Iao
Zagreus-Eukeraos
Dionysos-Taurokeros
Bakchos Bougenes (At Argos. Cf. Plout. Peri Is. xxxv.)
Iakchos Boukeros
Axiokersos
Axiotauros (At Elis. Plout. Quaest. Graec. xxxvi. 7; Peri Is. xxxv. Cf. Paus. vi. 26)
Karneios (Son of Europe. Cf. Paus. iii. 13. A Semitic phase of the Aryan Apollon)
Ashtoreth-Karnaim-Dikeros (Gen. xiv. 5)
Artemis Orthia Taurike
Axiokerse (At Samothrake)
Astarte Selene
Aphrodite Ouranie (At Kypros, Kythera, Askalon, and Athenai. Paus. i. 14)
Atergath Atargatis
Derketo (Loukianos, Peri tes Syr. The. xiv).
Baal-Tzur-Melqarth
Helios Herakles Bouzygos
Melikertes Palaimon (At Korinthos. Paus. ii. 2. Cf. Korinthian coins)
Baal-Molekh (I. Kings, xi. 7; Amos, v. 26)
Baal-Hamon (The 'Burning.' At Kart-hada. Cf. Diod. xx. 14)
Minotauros (The renowned Kretan monster, who devoured the Athenian youths and maidens. Slain by Theseus)
Talos (The bronze man-bull of Krete and Sardinia, who burnt strangers in hot embraces. Cf. Apollod. I. ix. 26)

later age, and ill accords with the train of thought which pervades archaic theogonies. Kronos, who for reasons which will shortly be apparent, does not appear in the Vedic Hymns, proves himself somewhat embarrassing to the supporters of the Natural Phenomena Theory. They, however, get rid of him by saying that he 'owes his existence to his son,' a somewhat paradoxical proposition; and explain that Zeus Kronion or Kronides is 'the son of Time,' and as a son must have a father, Kronos was personified. It is somewhat perplexing to find that 'the son of time' is equivalent to 'the ancient of days;' we are all sons of time, but by no means ancients of days. Many difficulties which I am unable to enter into here, as to the family and position of Kronos on this hypothesis, how Time could be regarded as the sire of the Supreme, how or why Zeus could or should quarrel with Time, and similar problems beset the subject.[1] But in short, I regard Kronos as the equivalent of Karnos, Karnaios, Karnaim, the Horned God; Assyrian KaRNu, Hebrew KeReN, horn; Hellenik KRoNos or KaRNos. As to the transposition of letters, so easy where the vowels are invisible, let us note the legend related by Pausanias, how that when the Hellenes cut down the sacred cornel-trees, *kraneias*, of the Troian Apollon to make the wooden horse, they appeased the offended god by sacrifices, and called him Karneios, '*transposing the Rho according to the archaic* fashion.'[2] Mr. A. S. Murray well remarks that Krete, a special haunt of horned Semitic personages, such as the Minotauros, Talos, Europe, and others, 'was the principal centre of the worship of Kronos. Here, however, and in Athens, as well as in several other districts of Greece, it was not as

[1] Vide Welcker, *Griechische Götterlehre*, 144; Max Müller, *Chips*, ii. 152; *Lectures on the Science of Language*, ii. 474; Cox, *Mythol. of the Aryan Nations*, i. 358.

[2] Paus. iii. 13.

the grim god who devoured his own children that he was worshipped, but rather as the maturer and ripener, the god of the harvest who sends riches and blessings, prosperity and gladness.'[1] Again, he observes that Kronos 'is a personification of the ripening, maturing power in nature.'[2] Let the reader compare Kronos with Dionysos, who is both grim and dreadful, propitiated by human sacrifices, and yet mild, sweet, and delicious. As Kronos is the ripening god of the harvest, so is Dionysos the growth-power who 'increases the holy splendour of the later-summer.' The hilarity of the Kronia and the Latin Saturnalia,[3] which reflect the genial aspect of the god, are found in the Dionysia; and the wily, savage Kronos, who devours his children, is the raw-flesh-eating Dionysos, the monstrous Semitic bull-god.

Again, Kronos is undoubtedly distinct from the Latin Saturnus, and yet the reason of their persistent identification in antiquity is not far to seek; for Saturnus is the productive god of agriculture, seeds, and fruit, the happy growth-power, like Dionysos Antheus, whose reign is the golden age; and it is noticeable that 'in the temple of Saturn were seen two figures with horns, whose lower extremities grew out of the ground;'[4] and these mystic figures, or one of them, probably represented the prophetic, divining, earth-born, horned Etruscan Tages, another personage in this occult cluster. For the ploughman saw the clods of earth of themselves combine anthropomorphically into the form of Tages, who opened his new-made mouth with the decrees of destiny,[5] and who is represented as a ram-horned seated child with

[1] *Manual of Mythology*, 34.

[2] *Ibid.* 33.

[3] But though the Saturnalia are the occasion of wild hilarity, yet the double aspect of the god is shown in the epithet Saturnine, as opposed to Zeus, who is Jovial. As to the evil-omened planet Saturn, vide *inf.* XI. iv.

[4] Smith, *Classical Dict.* in voc. *Saturnus.*

[5] Ovid, *Metam.* xv. 558–9; Ammianus Marcellinus, xxi. 1; vide King, *Antique Gems*, i. 176.

hoofs.[1] Montfaucon[2] gives a representation of Tages, with ram's horns, which form a sort of solar nimbus, but otherwise anthropomorphic, and holding in his right hand an object like an egg, possibly the mundane egg. The horned Phrygian Sabazios, proto-ploughman and oxen-yoker,[3] is of the same family, is indeed, as we have seen, only another phase of Dionysos. But it may well be asked, Is Kronos represented as a horned god? for etymologies are of slight weight unless supported by historical evidence. And the answer to this inquiry is most instructive. Kronos, like Dionysos himself, except on coins, is not represented as horned in Hellenik art, on account of the anthropomorphic principle which I have had frequent occasion to notice, though one of his peculiar adjuncts is the crescent-shaped sickle, which he somewhat singularly holds over his head in a scene where he is receiving from Rhea the stone supposed to be Zeus.[4] But that a horned Kronos was an idea familiar to both Hellenes and Romans, is shown by the simple fact that they constantly bestow the name on keratic foreign divinities. Thus the disk crowned Kamic Seb, whose disk resembles the sickle, is called Kronos; the Phoenician Il, whose special symbol was four wings, the wings which adorn the horned four-winged figure of the Assyrian monuments already noticed, was called Kronos; the fiery tauric Baal-Hamon of Kart-hada,[5] who devoured his children, as Diodoros relates,[6] was called Kronos;[7] and, lastly, the horn-wearing Babylonian Hea

[1] David, *Antiquités Etrusques*, Vol. v. Plate lvii.

[2] ii. Part ii. Plate clxxxvii. Fig. 3.

[3] Diod. iv. 4.

[4] Cf. 'the *saparu*, or sickle-shaped sword, always represented both in the sculptures and inscriptions as a weapon of [the horned] Bel,'—(Geo. Smith, *Chaldean Account of Genesis*, 95), in his war with the Dragon.

[5] Carthage.

[6] Diod. xx. 14.

[7] So S. Augustinus writes, 'Saturnus devoured his sons, as the poets say, and the natural theologists interpret this as they list. History says, he slew them. But the Romans never received, like the Carthaginians, the custom of sacrificing their sons to him.'—(*De Civitate Dei*, vii. 26).

is regarded by Berosos as being identical with Kronos;[1] but none of these personages represent Time.

I will lastly consider Kronos as the sire and opponent of Zeus. 'The place where the story of the birth and secret upbringing of Zeus was made the most of, was Crete,'[2] the centre of the Kronik cult, and where Zeus was said not only to have been born, but also to have lived, reigned, and died, one of the lying Kretan legends. Il-Kronos is naturally and necessarily the father of the gods; in Krete Semitic, Kamic, and Aryan systems meet and clash, but the party and cult represented by Kronos is the more powerful, and the infant Zeus, like the infant Dionysos, has to be protected from him. On Thessalian ground, however, the full-grown Zeus proves the stronger; a vast contest ensues, and terminates in the fall of Kronos and the Titanes.[3] Swept from the Aryan heaven in which Zeus rules supreme, they descended, true chthonian divinities, to the gloom of the Under-world. Milton, when describing the fall of his rebel angels, has closely copied Hesiodos; and still in the infernal world they constitute a power, and, like the Erinyes, are the dread witnesses of oaths. Homeros and Hesiodos tell us even in the same words how these ancient gods dwell around Kronos,[4] who still exercises a shadowy sway *primus inter pares*; but he can devour no longer, he could not swallow the mighty Zeus, and for his unnatural bread he has had given him a stone, which, in proof of the story, was piously preserved at Delphoi to late times.[5]

II. *Ephesia Polymastos.* It is difficult to account for the application of the name of Artemis, the Aryan virgin-hun-

[1] Cf. Geo. Smith, *Assyrian Discoveries*, 213.

[2] Murray, *Manual of Mythology*, 34.

[3] 'Tatans, Tutuns, is the Egyptian designation for every kind of Demiurge or creative divinity.'—(Bunsen, *God in History*, ii. 36).

[4] *Il.* xiv. 274; Hesiod. *Theog.* 851.

[5] Hesiod. *Theog.* 499; Paus. x. 24.

tress, to this unanthropomorphic phase of Kybele the Great Mother. 'It would seem that the Greeks, who settled in very early times on the coast of Asia Minor, found this goddess being worshipped by the native population, and adopted her in the place of Artemis, who was identical with the Asiatic goddess in respect of her divine powers over fertility, childbirth, the moon, and hunting.'[1] Ephesia is sometimes represented as crowned with the crescent moon; behind her head and shoulders a disk, covered with winged bulls, is partly visible; two pigmy lions are supported by each outstretched arm; she is many-breasted, and her person, from the waist to the feet is encased in a kind of covering adorned with rows of bulls, stags, lions, and gryphons, statant.[2] Words, in an unknown tongue, were engraved on her waist and feet and formed the famous Ephesian Letters or spells.[3] Kroisos was said to have repeated these incantations at the funeral pyre, and when the mythic Milesios and Ephesios wrestled together, the former could not throw his adversary whilst the Ephesian Letters were fastened to his heel.[4] According to Anaxilas, an Athenian Poet of the Middle Comedy, these mysterious words were at times written on phallic rods,[5] a very suggestive circumstance. Hesychios gives the words as 'Askion, Kataskion, Lix, Tetrax, Damnameneus, Aision.'[6] The interpretations were not entirely harmonious. Thus 'Androcydes the Pythagorean says the far-famed so-called Ephesian Letters were of the class of symbols. For he said that *askion* (shadowless) meant darkness, for it has no shadow; and *kataskion* (shadowy) light, since it casts with its rays the shadow; and *lix* is the earth, according to an ancient appellation; and *tetras*

[1] Murray, *Manudl of Mythology*, 137.
[2] Vide *sup.* VII. iii. *Ephesos.*
[3] Plout. *Sympos.* vii. 5.
[4] Souidas, in voc. *Ephesia Grammata.*
[5] Athen. xii. 12.
[6] Hesych. in voc. *Ephesia Grammata.*

[*i.e.* the number four[1]] is the year, in reference to the seasons; and *damnameneus* is the sun, which overpowers (*damazôn*); and *ta aisia* is the true voice. And then the symbol intimates that divine things have been arranged in harmonious order—darkness to light, the sun to the year, and the earth to nature's processes of production of every sort.'[2] Another rendering of the mysterious words is 'Darkness, Light, Himself [the Ego?], the Sun, Truth.'[3] Ploutarchos says the Magians recited these words over those possessed with daemons,[4] and Ephesian Letters was a common expression for words in an unknown tongue. These words, or some of them, are very possibly Hellenik transliterations or adaptations of Armenio-Medic, or other Oriental originals; and, if the meaning assigned to them can be depended on, show the goddess as, in accordance with her nature, representing the All, *i.e.*, daedal earth, darkness, light, individuality, fact, and the protagonistic sun. '*Damnameneus* is seen on a Gnostic amulet, a mummy enfolded by a serpent, in the De la Turbie Collection. Its meaning, the Sun, is appropriate enough to a Mithraic stone.'[5] The casing and serpent-folds connect the representation with the Serapis of eastern Asia Minor.[6] A gem given by Mr. King[7] represents the goddess as Polymastos, in a garment reaching to the ankles, holding in either hand the branch of a tree the lower part of which rests on the ground. A demi-greyhound stands on each side of the goddess looking up to her, and on either side of her head is a large scorpion. The scorpion was a zodiacal sign in Kaldea,[8] and in Roman times was connected with plenty and increase.[9]

[1] As to the kosmical significance of this number, vide *sup.* VII. ii.
[2] Clem. Alex. *Strom.* v. 8.
[3] Vide King, *The Gnostics*, 94, note.
[4] *Sympos.* vii. 5.
[5] King, *The Gnostics*, 94.
[6] Vide *sup. Serapis*
[7] *Antique Gems*, Plate xviii. No. 6.
[8] Rawlinson, *Ancient Monarchies*, ii. 574.
[9] Vide *Antique Gems*, i. 242.

III. *Hadad.* According to Sanchouniathon, Astarte, and Zeus Demarous, and 'Adodos king of divinities' governed the country by consent of Kronos;[1] and Macrobius writes: 'Hear what the Assyrians [including the Syrians] think of the sun's power, for they revere him as a god the highest and greatest, and give him the name Adad. The meaning of his name signifies One only.'[2] It was a familiar appellation of members of the royal house of Edom,[3] and is found in significant combination with Rimmon the Pomegranate[4] in the name of the town of Hadadrimmon.[5] The Syrian cult of Hadad further appears in the name of the king of Zobah, Hadad-ezer,[6] He-whose-help-is-Hadad, whom David dispoiled of his shields of gold, which probably possessed a mystic significance not unconnected with the sun and the pomegranate; and in the Benhadads of Syria. M. Lenormant apparently agrees with the interpretation of the name given by Macrobius, and remarks that 'the religious system of the Syrians was founded on the conception of one universal divine being, whose person was hardly to be distinguished from the material world.' The Aramaeans of Damascus and Bambyce (the Hierapolis of the Greeks) called him Hadad "the only one;"'[7] but Gesenius remarks 'Adad confudisse videntur cum *achad*,'[8] and the 'Powerful' or 'Mighty One,' the Gibbour or Kabir, seems to be a preferable rendering. 'The King of the Gods,' observes Bunsen, 'is Zeus-Dionysos, the Phoenician Hadad, who can be traced throughout all Syria and Mesopotamia, as well as Palestine, as the Sun-God,' and who 'represents the generative power of the Sun.'[9]

[1] Sanchou. i. 7.
[2] *Saturnalia*, i. 23.
[3] *Gen.* xxxvi. 35; I. *Kings*, xi. 14.
[4] Cf. VIII. ii. *Pomegranate.*
[5] *Zech.* xii. 11.
[6] II. *Sam.* viii. 3.
[7] *Ancient History of the East*, ii. 219.
[8] *Scripturae Linguaeque Phoeniciae*, 385.
[9] *Egypt's Place*, iv. 269.

Hadad, moreover, is another name for Adonis,[1] and the general position of Hadad in the system, and his identity with Dionysos, are very evident.

IV. *Artemis-Orthia-Taurike.* The principle of human duality of sex almost invariably requires that a male god should be accompanied by a female reflection; Uasar has his Uasi, but Dionysos appears to stand alone. This appearance, however, is not a reality, for the kosmogonic horned god has a suitable counterpart in the kosmic hôrned goddess. This divinity is Orthia[2] the Phallic, and Taurike the Bovine. In Kanaan we find her in very early times as Ashtoreth-Karnaim the Two-horned; in Phoenicia she is Astarte, who assumes the bull's head as a mark of distinction; she appears as the Axiokerse, or Worthy-horned-goddess of Samothrake; she is the horned and bull-faced Eimar-Meni of Thebai, and the great Syrian goddess of Bambyke; at Ephesos she re-appears as the lunar-horned Polymastos; at Aulis she demands the sacrifice of Iphigeneia; at Brauron she was served by little girls called Bears, and represented as a bear calling for human blood.[3] At Sparta, in later times, she was propitiated by 'cruel scourgings,' and appears as 'a mere demon, glutted with human sacrifices.'[4] She had noted temples at Amphipolis,[5] in the island of Ikaria,[6] and in an island called Ikaros in the Persian Gulf.[7] Before proceeding further, it will be well to disconnect the goddess from any special association with the Taurik Chersonesos or Crimea. In this locality the Tâuroi, its inhabitants, were wont to sacrifice the shipwrecked to a virgin divinity, whom Herodotos says they declared to

[1] Movers, *Phönizier.* i. 166.

[2] Orthia was a term also applied to the horn-shaped phalanx (Souidas, in voc. *Orthia*).

[3] Vide *sup.* VI. i. 1.

[4] *Mythol. of the Aryan Nations,* ii. 144.

[5] Livius, xliv. 44.

[6] Strabo. xiv. 1.

[7] Eratosthenes, apud Strabo. xvi. 3.

be Iphigeneia[1]; or as Canon Rawlinson very properly puts it, the Tauroi were willing to identify their national goddess with a virgin revered by the Hellenes.[2] It would be idle to suppose that the cult of Ashtoreth-Karnaim, or of any of her derivative and connected concepts, arose in the country of the Tauroi; and it would be far more probable that the sanguinary Crimean goddess should be Phoenician in origin. But this need not be assumed, as the North was quite competent to supply ferocious divinities of its own. The confusion has arisen from similarity of name, the goddess of the Tauroi and the goddess of the Bull, and from the two Rituals being alike disfigured by human sacrifice which, however, the northern barbarians appear to have confined to strangers.[3] On examination that which is at once seen to be almost necessarily true becomes proved to demonstration. K. O. Müller with his usual care and learning has collected a great number of authorities on the question, from which, to use his own words, 'it is certain that the Taurik Diana [Artemis] was no more derived from the Taurians, than the Aethiopian Diana from the Aethiopians.' The Spartan Orthia or Orthosia was introduced from Lemnos, Imbros, and Samothrake, the very centre of the secret Phoenician Kabirik cult, not from the distant shores of the Inhospitable Sea. Lemnos itself was Tauria, and there 'a great goddess was anciently worshipped with sacrifices of virgins.' At Samos, too, her cult obtained;[4] also at Teuthrania in Mysia, at Tmolia on the Paktolos, in Kappadokia, and generally throughout Asia Minor.[5] The two Plays of Euripides, the *Iphigeneia en Aulidi* and the

[1] Herod. iv. 103.

[2] Rawlinson, *Herodotus*, iii. 76.

[3] Cf. the legend of Bousiris, king of Kam and son of Poseidon, a sacrificer of strangers, and slain by the usual deliverer, Herakles (Apollod. II. v. 11).

[4] Cf. Herod. iii. 48.

[5] K. O. Müller, *Orchomenos und die Minyer*, 311; *Doric Race*, i. 397 *et seq.*; Creuzer, *Symbolik*, ii. 387, 528, 581; Lobeck, *Aglaophamus*, 1089 *et seq.*

Iphigeneia en Taurois, though the latter is based on the erroneous supposition of a special connection between the goddess and the Taurik Chersonesos, yet contain many historic relics of considerable interest; and the whole legend of Iphigeneia is, as already noticed, one of the many examples of the triumph of the milder Hellenik ritual over more ferocious cults. We have seen that Dionysos-Hadad is 'the King of the Gods,' and so similarly Euripides calls the Artemis of Aulis 'the Queen of the Gods;'[1] a most inappropriate appellation for the huntress daughter of Leto, whose ears are so contemptuously boxed by Here in the Homerik Theomachia. The Artemis of Aulis, too, is Selene the Moon-goddess, 'revolving her brilliant light by night,'[2] like the horned, lunar, bull-faced Meni. Passing over various minor points of interest in the myth, we come next to the celebrated name of the goddess, Tauropolos,[3] which many interpreters, confused between Artemis and Taurike, have rendered 'bull-hunting,' and others, somewhat better, 'bull-carried,' as Europe. In truth, the ideas connected with horns, the bull, the cow, the moon, fate, fortune, life, vigour, the world, and the kosmos, here converge and centre; and the numerous and curious symbolical representations, the *cruces* of inquirers, unfold their hidden meaning. *Tauros* is the bull, the prince, the breaker-open, the leader of the starry signs, the head of agriculture and fertility, the space between the *scrotum* and the *anus*, considered as the basis and root of the body, and the *phallos*. *Polos* is that which is in motion, which goes round about, the hinge or axis, the axis of the sphere, the pole, the vault of heaven, *polos ouranios*, the starry orbits, the Pole Star, and the dial by which time was measured. What then is Tauropolos, the combin-

[1] *Iph. en Aul.* 1522.
[2] *Ibid.* 1571.
[3] Soph. *Aias*, 172; Eur. *Iph. en Tau.* 1457; Aristoph. *Lysist.* 447.

ation of the two? It is the Kosmos considered as alive and animated, replete with motive life-power. This is the kosmogonic bull-cow which so frequently meets us in the depths of occult mythology,[1] the primeval bull of the Avesta, from whose body all kinds of corn and grain were produced, whilst his soul, the *anima mundi*, complained to the Supreme that the world was unprotected.[2] And the moon-goddess is so prominent a figure in the myth, for this reason amongst others, that it is only at night, when, in the Laureate's glorious rendering of the divine Homeros, 'the immeasurable heavens break open to their highest,' that the Kosmos in its vastness is unfolded to our view; when the horned moon is the 'apparent queen,' 'Queen of the Gods,' and stands a fitting representative of the vaster concept of a female universe, as her lord the sun is the male type of the same immense idea. Pausanias notices the horned statue of the moon at Elis.[3] 'These horns were doubtless those of a bull. For the moon, in the Orphic hymn to her, is called bull-horned; and Porphery, *De Antro Nymph*, informs us that the ancient priests of Ceres called the moon, who is the queen of generation, a bull.'[4] The Taurik Artemis is sometimes represented as standing in a bull-drawn car, and crowned with the lunar crescent.[5] This occult meaning of the name Tauropolos is in exact accordance with Bunsen's learned researches respecting the signification of the name Astarte, which he summarises thus, 'Astarte, Hes-toreth, Throne of the Cow, meant originally Nature, the Divine Kosmos.'[6] That this etymology is exactly correct Canon Rawlinson doubts,[7]

[1] 'The literature of the Hindoos tells of a "first age of the world, when justice, in the form of a bull, kept herself firm on her four feet." (Kalisch, *Comment. on Genesis*, 64; apud Rawlinson, *Historical Illustrations of the Old Test.* 10).

[2] Bleeck, *Avesta*, ii. 29.

[3] Paus. vi. 25.

[4] Taylor, *Pausanias*, iii. 297.

[5] Knight, *Worship of Priapus*, Pl. vi.

[6] *Egypt's Place*, iv. 349.

[7] *Ancient Monarchies*, i. 139, Note 1.

and it is nearly impossible to arrive at the precise meaning of such primal names, which are also almost invariably replete with varied signification; but that the general concept is of the kosmic character above mentioned admits of no reasonable doubt. A glance at the Table shows the intimate connection between Artemis Taurike and Astarte. The question will naturally arise, Why was the cult of such a divinity bloody? This is not the place to answer the inquiry, suffice it to say, that man found no gory ritual in the deathless heavens, but in his own weak, fearful, selfish heart.

V. *The Minotauros.* The last personage I shall notice in the group of Phoenician horned divinities is the famous Kretan Minotauros or Bull of Minos. The Phoenician position and adjuncts of Minos himself have been already referred to;[1] and I will now consider (1) the legend, (2) the attempted explanation of it on the principles of the Natural Phenomena Theory, and (3) its real significance and harmonious position in the Dionysiak Myth. Minos, king of Krete, whilst sacrificing to Poseidon, prays that a bull may come from the sea and promises to offer it to the god. The bull appears, and the king admiring its beauty preserves it alive, upon which Poseidon enraged enfuriates the animal and causes the king's wife Pasiphae, the All-gleaming, daughter of Helios the Sun, to conceive a passion for it. Her issue was the monstrous Minotauros, called Asterios[2] the Starry, who 'had a bull's head but the rest of him like a man;'[3] and who was kept concealed in a labyrinth constructed for him by the cunning artificer Daidalos. The Athenians having slain Androgeos son of Minos, the king conquered them, and compelled them to send for a cycle of nine

[1] *Sup.* II. ii. 2.

[2] 'Asterios is the same as the Minotauros.'—(Schol. in Lykophron, 1301).

[3] Apollod. III. i. 3.

years, or, according to another version, once in nine years, a tribute of seven youths and seven maidens to Krete to be devoured by the Minotauros. The great Attik hero Theseus went voluntarily as one of the youths, and on arriving in Krete gained the love of Ariadne, the king's daughter, who gave him a clew of thread, by which he found his way through the labyrinth, and a sword with which he slew the Minotauros. Such is the legend, which on the surface offers some tempting materials for adroit manipulation according to the Natural Phenomena Theory.

The advocates of this view see 'in the terrible Minotauros, the malignant power of darkness hid away in its labyrinth of stars.'[1] How darkness could be hidden by the bright stars which reveal it does not appear, but it is evidently the monster's name Asterios, the meaning of which will become apparent in due course, that has created this confusion. 'The tribute children *may* represent the months of the lunar year.'[2] Or they may not. Alluding to the general Kretan story of Europe, and to versions which connected it with Phoenicia, Mr. Cox lightly remarks, 'Of these we need take no account.'[3] I am sure this accomplished writer will pardon me for emphatically dissenting from any such principle, which actually amounts to the disregarding of such parts of a legend as do not harmonise with our own particular theory of it. As well might the investigator of Semitic influence in Hellas airily decline to notice surrounding Aryan indications. Mr. Cox, after relating the legend of the Minotauros, and contrasting it with other monsters and Theseus with other heroes, concludes, 'Thus the myth resolves itself into a few phrases which spoke of the night [the Minotauros] as sprung from the day, as stealing the

[1] *Mythol. of the Aryan Nations*, ii. 64.

[2] *Ibid.* 65.

[3] *Ibid.* 85.

treasures of the day, and devouring its victims through the hours of the darkness, and as discovered by the early morning [Ariadne] who brings up its destined conqueror, the sun,'[1] Theseus. While on Kretan ground I may notice a corresponding remark of Professor Max Müller. 'It is said that *Zeus*, in the form of a bull, carried off *Europa*. This means no more, *if we translate it back into Sanskrit*, than that the strong rising sun carries off the wide-shining dawn.'[2] Doubtless, but as in Krete we are not on pure Aryan ground, but at a remarkable centre of mingled influences and ideas, *we are not justified in translating the Kretan legend back into Sanskrit*, as if Vedic views of nature alone prevailed in the realm of Minos. He continues:—'Now Minos required parents; so Zeus and Europa were assigned to him.' How kind of some one to thus handsomely supply the orphan; but why were these two personages in particular assigned to him? 'Hoc opus, hic labor est.' Surely there is no abstract necessity that all monarchs should, Lucifer-like, be sons of the dawn. And here is seen one great difficulty in the path of those who reject all historical explanation; they are unable to show why the Sphinx appears at Thebai or the Minotauros at Knosos, or anything else or any other personage in any particular locality. They can only say, Here the myth crystallised itself into this form, there, into that; or, in other words, confess their ignorance on the point. It is only when history comes to the assistance of mythology that the cause why any local myth is *there* localised stands revealed; and while the phenomena of nature are allowed to play their proper part in connection with the mind of man, further meanings are unfolded and explanations supplied. 'To search this myth for a residuum of fact,' says Mr. Cox, 'is utterly useless.'

[1] *Mythol. of the Aryan Nations*, ii. 350.

[2] *Lectures on the Science of Language*, ii. 487.

Whether this be so the reader shall judge for himself. 'We know nothing of Minos, Athens, or Crete at the alleged time to which these myths relate except what we learn from the myths themselves, and these utter no uncertain sounds.'[1] I am not willing to allow that our historical knowledge of the period in question is so limited, especially since almost every year gives us important additions to our previous acquaintance with the past by means of the records of the great buried nations of the East, but that the myth utters no uncertain sound I fully agree, and shall in the next place attempt to preserve the echo.

If we reject such explanation of the legend as the Natural Phenomena Theory affords, are we driven to take refuge in crude Euemerism, such as that of the Abbé Banier, which so provoked Thomas Taylor? Certainly not. 'I shall make it appear (says the Abbé Banier, with all the *lawless levity* of a Frenchman) that the Minotaur with Pasiphae, and the rest of that fable, contain nothing but an intrigue of the queen of Crete with a captain named Taurus; and the artifice of Daedalus only a sly confidant. And in this impudent manner he explains the most celebrated fables of antiquity.'[2] Taylor himself quotes the 'beautiful unfolding' of the story by Olympiodoros:—'The *Minotaur* signifies the savage passions which our nature contains. The *thread* which Ariadne gave to Theseus, a certain divine power conjoined with our nature. And the *labyrinth*, the obliquity and abundant variety of life. Theseus, being one of the most excellent characters, vanquished this impediment, and freed others together with himself.'[3] This is an

[1] *Mythol. of the Aryan Nations*, ii. 349.

[2] Taylor, *Notes on Pausanias*, iii. 209; as to the Abbé Banier and his work, *The Mythology and Fables of Antiquity explained from History*, which was translated into English in 1739, vide Max Müller, *Lectures on the Science of Language*, 437 *et seq.*

[3] MS. Commentary on the *Gorgias* of Platon.

elegant explication of the wisdom of the Ancients after the fashion of Lord Bacon;[1] but being purely arbitrary is, as Mr. Cox well says, 'emphatically unscientific,' and may therefore be dismissed without further notice.[2]

These various fancies having been weighed and found wanting, what remains? A combination of myth and history, of mental concept and actual occurrence. As to the myth and the thought, what have we in the combination of Pasiphae-Asterios, the all-gleaming-starlit-heavens, but another phase of Artemis Tauropolos, the kosmic Polos Ouranios or lighted universe, the living divinity of Pantheism. When Helios sinks to the Under-world, then his daughter Pasiphae becomes apparent in the silvery skies of night illumined by the countless argos-eyes, Asterios the kosmogonic andro-bull,[3] whom she loves and who is sent by the Phoenician Poseidon. Daidalos, the Cunning-worker, is, as we have seen,[4] an impersonation of the statuary's and builder's art, and Minos is Man the thinker and the wise.[5] But what is the historic, as opposed to the mythic, aspect of the Minotauros? Those who have read so far and have noticed his position in the Table can have no difficulty in finding a reply. 'That the Minotaur was an object of worship,' remarks Donaldson, 'is clear from the representation on a Vase, which exhibits the monster as about to sacrifice the seven Athenian maidens on an altar. The names of Pasiphae, the mother, and Ariadne-Aridela,[6] the sister of the Minotaur, point to his true character as a form of the Sun-god.'[7] Yes, of the kosmogonic Sun-god; for in this creature we see the Osar-Hapi of Kam, the Calf of the Wilderness, the golden Bulls of Jeroboam, the Molekh of

[1] Vide *Mythol. of the Aryan Nations*, i. 28.

[2] As to Neo-Platonik interpretations of myths, vide *sup.* II. iii. 6.

[3] Vide *sup. Artemis-Orthia-Taurike.*

[4] *Sup.* VII. ii.

[5] *Cup.* II. ii. 2.

[6] Hesych. in voc. *Aridelon.*

[7] *Theatre of the Greeks*, 16, note 4.

Syria, the Hamon of Kart-hada, the Melikertes of Korinthos, who dwelt in such another den,[1] the Palaimon of Tenedos, the Laphystios or Glutton-Zeus of Alos, the mythic Phalaris of Akragas, who feasted on children[2] and burnt his victims in a brazen bull, the burning Talos, who haunted Sardinia, and Dionysos himself, Omestes the Raw-flesh-eating, and Taurokeros Axiotauros. The horrible historic Phoenician cult sternly underlies all mythic fancies, kosmic or otherwise. The myth of Hercules and Cacus is a favourite incident for the Natural Phenomena Theory,[3] but Donaldson includes Cacus in the Minotaurik cycle, remarking 'Hercules similarly liberates the Italians from their thraldom to the semi-taurine[4] Cacus, who murdered men in a cave or grotto corresponding to the Cretan labyrinth. When he is called the son of Vulcan, and is said to breathe forth fire, the reference is no doubt to the brazen statue of Moloch.'[5] Movers similarly remarks on 'the myth of the child-devouring Minotaur, probably an idol with a human figure and a bull's head.'[6] So Creuzer observes, 'We cannot doubt that the ancient Kretans on recurring festivals in the sultry season brought sacrifices to their Sun-Moloch Talos;'[7] and again, he speaks of 'the traces of the Punic Moloch-horror as shown in the Minotaur, Talos, and Cacus.'[8] I have noticed the Semitic origin of the Dionysiak ritual of the Anthesteria,[9] whose fourteen priestesses make up the number of the victims of the Minotauros. 'The rescue of Athenians,' says Donaldson, 'from the worshippers of Moloch in Crete is described mythically as the slaying by Theseus of an ox-headed

[1] *Sup.* VI. i. 3.
[2] Aristot. *Eth. Nik.* vii. 5.
[3] Vide Bréal, *Hercule et Cacus.*
[4] Cf. Virgil. *Aen.* viii. 192; Ovid. *Ars Amor.* ii. 23, "Semi bovemque virum, semi virumque bovem."
[5] *Theatre of the Greeks*, 17.
[6] *Phönizier*, i. 31.
[7] *Symbolik*, i. 39.
[8] *Ibid.* ii. 447.
[9] *Sup.* VI. i. 1.

Minotaur, to whom the Athenians were obliged to send every nine years a tribute of seven youths and seven maidens, the sacred number of the Semitic Saturn,'[1] or Kronos the Horned. 'The image of this deity had the head of a bull; and, in reference partly to the number of the planets, and partly to that of the Cabiri, the hollow space contained within his body was divided into seven partitions, for the purpose of receiving victims of different degrees of dignity.'[2] 'It is very interesting to trace this Semitic development of the idea that the Divine Being is wroth with man and is best appeased with the blood of his noblest creature, as it spreads itself along the Mediterranean till it is checked everywhere by the purer humanity and juster sentiments of the Greeks.'[3] Talos disappears, Dionysos assumes a softer aspect, the Minotauros is slain, and the bull of Phalaris, falsely said to have been taken to Kart-hada, where was another, is thrown into the sea.[4]

Some ancient oracles spoke, or were supposed to speak, of the sun in Taurus as a bull warmed by the power of the sun,[5] which illustrates the kosmogonic symbolism of a heated bovine image; and M. Lenormant considers that the 'terrible custom originated in the conception of the deity as a fire-god. Crete, Cyprus, and nearly all the islands along the coasts of Asia Minor present manifest traces of its influence. In Crete, the Minotaur, the devourer of children, and Talus, the heated giant of bronze, who, as it was said, destroyed foreigners, represent merely the tradition of Baal-Moloch, and the horrible sacrifices in his honour.'[6] A full Euemeristic account of Minos and the Minotauros, 'who was born with a double nature [Diphues,

[1] *Theatre of the Greeks*, 16.

[2] Faber, *The Mysteries of the Cabiri*, i. 190; cf. Selden, *De Dis Syris*, i. 6. As to the kosmic and Kabeirik number seven, vide *inf.* X. i.

[3] *Theatre of the Greeks*, 15.

[4] Movers, *Phönizier*, i. 379; cf. Pindar, *Pyth.* i. 95; Cicero, *In Verrem*, iv. 33.

[5] Paus. ix. 17.

[6] *Anct. Hist. of the East*, ii. 224.

as Dionysos], for the upper part of his body as far as the shoulders was that of a bull, and the rest that of a man,' is given by Diodoros.[1] Minos, the man of awful wisdom, once in nine years was the 'bosom-friend of the mighty Zeus;'[2] and Strabo, who knew Knosos and its traditions well—his mother's family having been connected with the place—observes, that 'it was probably in imitation of Rhadamanthos [the Kamic-Rhot-Amenti or King of the Under-world] that Minos went up to the cave of Zeus [Baal-Molekh?] at intervals of nine years, and brought thence ordinances, which he said were the commands of Zeus.'[3] Here we have a secret cave or grotto cult of a mysterious divinity; and whether the tribute was imposed on Athenai for nine years or once in nine years, it seems to be connected with a sacred cycle of the god who was probably then approached by means of special offerings. Platon, after noticing the Homerik tradition, 'that Minos went every ninth year to converse with his Olympian sire,'[4] states that his laws were those 'of the Pythian Apollo,' *i.e.*, connected with the Sun-god, represented generally in later times by Apollon; and that he himself 'as we know, was a great naval potentate, who compelled the inhabitants of Attica to pay him a cruel tribute.'[5] In the time of Pausanias there was a celebrated representation in the Akropolis of Athenai of the contest between Theseus and the Minotauros; and doubts were entertained whether the latter were a man or a wild beast.[6] The contest is also recorded, as noticed, on the coins of Athenai and Knosos.[7] In one Athenian type 'Theseus, naked, seizes by the horn the tauroc*e*phalous human figure and raises his right hand to strike him with a sword; the Minotaur is armed with a club in his left

[1] Diod. iv. 76–9.
[2] *Od.* xix. 178.
[3] Strabo, x. 4.
[4] *Laws*, i.
[5] Jowett, *The Dialogues of Plato*, v. 278.
[6] Paus. i. 22. 24.
[7] *Sup.* VII. iii.

hand.'[1] The same celebrated event appears on a very ancient gem mentioned by K. O. Müller, on a sarcophagus at Cologne, in mosaic pavements in the church of S. Michael at Pavia, and in a group of statuary found at Genzano in 1740.[2] It is also represented on an archaic Vase of Caere in Etruria, a place called by the Hellenes Agylla, the Round Town, in accordance with its Phoenician name.[3] Ancient Caere, like the Boiotik Thebai, was evidently circular in form, in accordance with occult kosmic symbolism; and it is noticeable that in the Phoenician settlements of the Western, as in those of the Eastern Mediterranean, the triumph of Hellenik principles is early commemorated. The subject of Theseus and the Minotauros is frequent on Vases prior to B.C. 450, but 'the adventures of Theseus, especially the death of the Minotaur, are pourtrayed at all epochs of the art, more especially on Vases of the finest workmanship, apparently the produce of the Athenian potteries, and were possibly copied from some work of high renown.'[4] On one Vase Pasiphae is represented nursing the Minotauros,[5] and 'on a very ancient Vase Ariadne is pourtrayed holding one end of the clue, while Theseus in the interior of the labyrinth is slaying the monster.'[6] On one Vase the Minotauros is called TAVPOΣ MINOIO.[7] It has been said that the creature is at times represented as a 'human-headed bull;'[8] but I am not aware of any such delineation. 'The Acheloös[9] appears as a human-headed bull, the Minotaur as a bull-headed man.'[10] The androkephalic bull already mentioned[11] represents another phase of the myth. The

[1] Leake, *Numismata Hellenica*, ii. 27.
[2] *Ancient Art*, 563, and authorities cited.
[3] Birch, *Ancient Pottery*, 191; Rev. Isaac Taylor, *Words and Places*, 93.
[4] Birch, *Ancient Pottery*, 257.
[5] *Ibid.*
[6] Murray, *Manual of Mythology*, 293.
[7] Birch, *Ancient Pottery*, 316.
[8] *Mythol. of the Aryan Nations*, ii. 349.
[9] Vide *sup.* VII. iii. *Akarnania.*
[10] Birch, *Ancient Pottery*, 207.
[11] *Sup.* VII. iii. *Gela.*

Labyrinth, as noticed, appears on the reverse of coins of Knosos, which sometimes bear a fine head of Ariadne on the obverse. Of the Kamic Labyrinth Herodotos says, 'I visited this place, and found it to surpass description, for if all the great works of the Greeks could be put together in one, they would not equal, either for labour or expense, this Labyrinth. The pyramids surpass description, but the Labyrinth surpasses the pyramids.'[1] He describes it as containing 3,000 compartments, 1,500 above and 1,500 below the ground; he passed through passages and winding paths, from courts to chambers, from chambers to colonnades, in a state of 'infinite admiration.'

Another Vase in the Minotaurik Cycle represents three Minotauroi, tailed as usual, and running rapidly, with arms akimbo.[2] Another Vase[3] well illustrates the difference between the two types, as it bears on one side Herakles overcoming Acheloös, an androkephalic bull with bull's horns and ears; and on the other, as a companion subject, Theseus overcoming the Minotauros, a taurokephalic man: each seizes his opponent by the horn, and each monster is armed with a stone. On another Vase Theseus, clad in cuirass and tunic, with flowing hair looped up in the androgynous knot, seizes the horn of the Minotauros, and prepares to stab him with his sword; the monster, sunk on his right knee, endeavours to hurl a stone held in his left hand. Ariadne, in an embroidered tunic, and with her flowing hair diadem-bound, extends her arms in admiration, as does an Athenian youth behind the hero.[4] In another representation the body of the Minotauros is hairy, and under the feet of Theseus is a conical stone, 'probably intended to represent the centre of the Labyrinth.'[5] In another

[1] Herod. ii. 148.
[2] British Museum, *Vase Cat.* No. 449.
[3] *Ibid.* No. 452.
[4] *Ibid.* No. 514.
[5] *Ibid.* No. 596.

two Athenian maidens, standing one on each side, encourage the hero.[1] In another the dying Minotauros, prostrate on the ground, grasps a stone in each hand, while the Athenian maidens clap their hands.[2] In another the Minotauros is covered with a spotted skin, 'perhaps in allusion to his other name Asterion or Asterios.' He vainly endeavours to stay the descending sword by grasping the blade, whilst the hero, seizing his wrist, renders the stone useless.[3] In another Theseus drags the monster by the horn out of the palace in the Labyrinth;[4] and similarly the artist Bathykles, who lived about the time of Solon, represented on the celebrated colossal throne of the Apollon of Amyklai, Theseus leading the Minotauros bound.[5] In another representation the Minotauros, as usual taurokephalic and tailed, lowers his head and rushes bull-like at Theseus, who seizes his arm, and prepares to stab him whilst Ariadne looks on.[6] When examining the Vases I observed that many of the representations of the Minotauros were spotted on the forehead, if unspotted elsewhere; and the circumstance aptly illustrates the connection between the starry kosmic Asterios and the starry kosmic Dionysos, in accordance with the explanation of Diodoros.[7] No Hellene would ever have waged warfare on the starry skies; the effort was directed against the sanguinary Phoenician madness which, while professing to be heaven-inspired, may well be termed insanity. We have seen[8] that the Osar-Hapi was sometimes represented as 'a man with a bull's head;' and the Kamic connection of the Minotaurik cult is well illustrated by the sculptures on the block of basalt brought from Egypt in the last century by Wortley Montagu,

[1] British Museum, *Vase Cat.* No. 607.
[2] *Ibid.* No. 615.
[3] *Ibid.* No. 824.
[4] *Ibid.* No. 824 *b*.
[5] Paus. iii. 18.
[6] David, *Antiquités Grecques*, iii. Pl. lxii.
[7] *Sup.* II. ii. 3; VIII. ii. *Spots*.
[8] *Sup.* Table of Kamic Horned Divinities.

and placed in the British Museum. A kneeling votary, serpent crowned, and extending his right hand in adoration, presents in his left a sharp pointed stone to a serpent erect upon a block of stone or altar. Another representation shows a similar kneeling votary presenting two rounded cones to a double-headed Minotaurik monster, who kneels upright on a block or altar, holding in both hands what has been called a scythe or reaping hook, but which appears to be a reed, a symbol which stands for the letter A, and signifies I or the Ego, namely, the existing divinity, whose androgynous nature is shown by the two heads, those of a bull and a cow, the horned sun and moon. The conical stone speaks of the phallic Phoenician ritual, for the cone, 'one of the three especially divine forms (the two others are the sphere and the cylinder) according to an Inscription discovered at Pergamos, where the cult of the Paphian Venus flourished, was the essential symbol of the Asiatic Venus. But the cone, as the Indian Lingam, is only a disguised and refined form of the phallus;'[1] therefore Theseus trampling on the cone probably represents his triumph over the foreign cult of which it was the symbol, and not that it marked the centre of the Labyrinth. It will be observed that the votary in one representation adores a serpent, in the other a Minotauros; but the two beings are in a manner combined in the representation on a papyrus, in the British Museum, of one of the forty-two assistant assessors of Uasar who, serpent-headed, and crowned with the solar circle, kneels, holding the reed-knife in the position above mentioned, 'watching to punish the Osirian,'[2] who 'traverses an unknown labyrinth, but by the aid of a clue and the assistance of Thoth, he penetrates through all its intricacies and windings, and at last

[1] Lenormant, *Les Premières Civilisations*, i. 385 note.

[2] Vide Cooper, *Serpent Myths of Ancient Egypt*, Fig. 77.

is ushered into the hall where the judge of the dead awaits him seated on his throne.'[1] I shall not here further pursue the connection between the Kretan and Kamic myths, suffice it to indicate their affinity. In conclusion, the main features of the Minotaurik myth, both of thought and of history, are undoubted; and the event it shadows is attested by vase, by coin, by the statements of historians, and the uniform voice of tradition, and is explained by the clue which enables us to penetrate into the recesses of the Dionysiak labyrinth, supported by the harmonious revealing of the religious mythology of Kam and the Semitic East.

Speaking on the subject of Semitic human sacrifices, M. Lenormant observes, 'All the atrocities of the Phoenician worship were practised at Carthage, particularly the burning of children. In every place where the Carthaginians carried their trade and their arms, not only at fixed periods, but at all critical conjunctures, their fanaticism celebrated these horrible sacrifices. In vain Gelon of Syracuse, armed with the authority of a conqueror,—in vain, by public influence the Greeks themselves, who were settled at Carthage for commercial purposes, attempted to stop these atrocities; the ancient barbarism incessantly reappeared, and was practised even in Roman Carthage. In the beginning of the third century of our era, traces of this horrible worship were still to be found, although then practised in secret.'[2] 'The horrible practice was of common occurrence among Aramaeans,' and also apparently obtained amongst the Kaldeans and Akkadai.[3] An Akkadian inscription states, 'When the Air-god is fine, prosperity. On the high places the son is burnt.' Such, then, is the aspect, and such are the

[1] Vide Cooper, *Serpent Myths of Ancient Egypt*, fig. 49.

[2] *Ancient History of the East*, ii. 280.

[3] Vide Rev. A. H. Sayce, *Human Sacrifice among the Babylonians*, in *Trans. Soc. Bib. Archaeol.* iv. 25 *et seq.*

connections of Dionysos Taurokeros. I have endeavoured to give a general view of the phase, and to illustrate its leading ideas which, like other things, are simple enough when understood. Much might be added on points of detail, but the outline and purport of the Myth are distinctly indicated. The object of all instruction is not merely to instil particular facts, but to confer on the student the power of extending his information for himself as much as he may desire.

SECTION IV.

CHRYSOPES.

In this phase of the god we view him more particularly as the Sun, or rather Semitically, as the soul or divine spirit of the sun; not, however, as a purely solar Being, but as the kosmic god representatively apparent in the grandest object in nature. Dwellers in the North-west, who are accustomed to see, or more frequently not to see, a pale solar Bellerophon wandering sadly in the Aleian Field, will have considerable difficulty in realising the potency of, and the reverence for, the burning Sun-god felt by the swarthy Aithiopes of 'the clime of the East, the Land of the Sun.' That the first idolatry, whatever else it may have been, was also solar in character, is evident; for idolatry is the worship of the visible, and worshippers of visibility could never omit reverence for their protagonistic hero. So we may well credit Sanchouniathon that the early races of mankind 'when there were draughts stretched forth their hands towards the sun, and called him Beelsamen, that is, in Phoenician, Lord of Heaven, but Zeus with the Hellenes.'[1] Diodoros similarly relates a tradition that in Kam the first men contemplating the beauty of the world thought

[1] Sanchou. i. 3.

there were two eternal gods, the Uasar-sun and Uasi-moon, and observes, 'And when these are interpreted according to the Hellenik rendering of the language, Osiris means many-eyed for, throwing his rays on all sides, he seems to behold the whole earth and sea as if with many eyes. And the Poet [Homeros] similarly speaks of him in these words, 'Helios, who sees and hears all things.' And amongst the Hellenes some of the most ancient mythologists called Dionysos Osiris and Seirios [the Scorching or Hot-one] by a slight change of name.'[1] But the many eyes of Dionysos-Uasar are not merely the rays or arrows of the sun, but, as we have seen, the starry eyes of the Asterio-Minotauros. The Homerik line I have explained.[2]

The principal passages in which the god as solar has been already noticed are:—

Dionysos Pyropos, the glittering star.[3]

Dionysos Chrysokomes, the Golden-haired.[4]

Dionysos and Apollon.[5]

Dionysos Adonis.[6]

Dionysos Chrysomitres, the Golden-mitred.[7]

Solar character of Dionysos and Uasar, the latter the 'soul and body' of the sun, and the Sun of the Under-world.[8]

Dionysos and the Arabian solar Orotal.[9]

Dionysos and Athamas-Tammuz.[10]

Solar coins of Rhodos, solar character of various bovine coins, the Etruscan Helios, &c.[11]

Solar epithets of the god, Aithiopais, Antauges, Chrysokomes, Chrysomitres, Chrysopes, Philodaphnos, Pyrigenes, Pyriphenges, Pyrisporos, and Pyropos.[12]

1 Diod. i. 11.
2 *Sup.* VII. iii. *Gela.*
3 *Sup.* II. i. 6.
4 *Sup.* II. ii. 2.
5 *Sup.* II. iii. 2.
6 *Sup.* II. iii. 5.
7 *Sup.* IV. ii. 2.
8 *Sup.* V. v. 4.
9 *Sup.* V. vi.
10 *Sup.* VI. i. 2.
11 *Sup.* VII. iii.
12 *Sup.* VIII. i.

Bull, symbolically connected with the sun.[1]

Lion, or destroying power of the sun.[2]

Serpent, as a solar emblem, on account of its fiery nature, as a symbol of time, the sun's apparent path through the signs and round the world being considered as the serpent of eternal years.[3]

Tammuz is 'the glowing and triumphant sun,' from whose heat nothing is hid, Eliktor the Beaming, Phaethon the Shining, Hyperion the Climber, Baal-Adon the Lord. In Kam 'the sun during the night is Atum; when shining at midday, he is Ra; in his character of the producer and sustainer of life, he is Kheper.'[4] The bull-sun is white at morn, red at eve, and black at night. The sun is a fount of symbolism and thought; he is the Light-ruler, the Fiery, the Generator; and light is physical and mental; fire, grateful and terrible, Prometheus or Molekh; generation, male and female. The sun, too, is the unwearied, the suffering, and the immortal, whom death and darkness may not hold, and whom corruption cannot touch. No marvel, then, that it symbolized the Power by which all things consist. Into the vast sea of solar mythology we need not further plunge; the above form its root ideas,[5] and to argue longer on the connection between the Sun and Dionysos, whose very name, as we shall see,[6] bears witness to the fact, would be but 'vain repetition.' We may again sum up in the familiar words:

One Zeus, one Aïdes, one Helios, one Dionysos.[7]

[1] *Sup.* VIII. ii.

[2] *Ibid.*

[3] *Ibid.*

[4] Lenormant, *Ancient History of the East*, i. 319.

[5] I have not overlooked Mr. H. Spencer's arguments (*The Data of Sociology*, secs. 191–3), that Nature-worship, of course including sun-worship, 'is a form of [human] ancestor-worship;' and if I do not attempt to reply to them at length, it is merely because his facts, in my opinion, by no means support his conclusions. Mr. Spencer thinks it singular to suppose that men 'ascribed human nature to the sun.' I do not see how men in a low state of culture could have done otherwise.

[6] *Inf.* sec. viii.

[7] According to Steinthal (apud Goldziher, *Mythology among the Hebrews*, 389, 429), Dionysos is an igneous and solar divinity.

SECTION V.

ERIKEPEIOS.

I shall best illustrate this phase of Dionysos as the pantheistic nature-divinity, principle of growth and vitality, by summarising the force of the epithets which describe his earth-life, which epithets are also noticed elsewhere.[1] He is the all-potent [Pantodynastes], permanent [Ambrotos], life-blood of the world [Akratophoros], and power of reproduction [Priapos]; which, giving to all their share of being [Isodaites], appears [Phanes] blooming [Antheus] all around [Amphithales] in the majesty of the forest [Dendrites], in fruit [Eukarpos], in foliage [Katapogon], in the hum of the bee [Brisaios], in the flowing of the stream [Eurychaites], in motive power [Elilichthon], and generally, in the fatness of the earth beneath [Hyes-Phleon], which brings forth abundantly [Karpios] clad in its mantle of green [Ernesipeplos], ever varying in phase [Aiolomorphos], and infinite in its changes [Polymorphos]; which, being of mingled nature [Mise] is androgynous [Thelymorphos], comprehends both active and passive potentialities [Diphues], and shows their double action [Dimorphos] in the ever-renewing life-power of the vast material world.

SECTION VI.

ZAGREUS.

We have next to consider Dionysos as Zagreus, the meaning of which epithet has been already explained,[2] Lord of the Under-world, the chthonian and telluric; who,

[1] *Sup.* VIII. i. [2] *Sup.* VIII. i. *Zagreus.*

as Amphithales, the Blooming-on-both-sides, bears sway alike in the Upper and Lower Worlds: as Isodaites, the Equal-divider, portions out life and death to all, and shares the wealth of nature amongst his subjects; and as Rexichthon, the Earth-cleaver, can penetrate to the depths of the Under-world, and rise again unwearied to Olympos. I will first relate briefly the myth of Zagreus as it appears in late writers, and next consider its origin and signification. Zagreus was the son of Zeus and Persephone, and was called Eukeraos, the Beautifully-horned; he exalted himself to his father's throne, and already wielded the thunder with infant hand. Here, his jealous foe, excited the Titanes against him, who, whilst he was engaged in childish sports with dice, hucklebones, balls, rattles, and other things used as symbols in the Mysteries, surrounded him, induced him to gaze at himself in a mirror, and whilst he was so doing tore him in pieces and tasted his flesh, which they threw into a cauldron on a tripod.[1] But they could not destroy the principle of life which reproduced itself in a thousand varied forms and contended against them, especially in the shape of a bull, which pushed them with its horns, uttering terrible cries. Here, enraged at this prolonged resistance, uttered a still more dreadful cry, that resounding to Olympos quelled the bull, which the Titanes overcame and tore in pieces. Zeus, scenting the steam arising from the roasting flesh, hastened to the place; and, on discovering the deed, hurled the thunder-smitten Titanes to the depths of Tartaros, and fired Gaia, the Earth, their mother. All nature was in danger of perishing, when Okeanos succeeded in appeasing the wrath of the Thunderer; and Athene conveyed by stealth the palpitating heart of Zagreus to Zeus, and was in consequence called Pallas, whilst Demeter or Rhea having gathered together the

[1] Cf *sup.* VII. i. Vase, No. III.

scattered limbs of Zagreus,[1] Apollon buried them at Parnassos. The Titanes were reduced to ashes, and from the ascending vapours mankind were produced.[2] 'His sepulchre [*i.e.* that of Dionysos] can be seen at Delphoi, near Apollon the Golden, and at the base there is an urn on which is written, *Here lies Dionysos, the son of Semele, who is dead.*'[3] According to a somewhat similar story, two of the Korybantes slew their brother and buried him near Mount Olympos, and brought a chest containing the phallos into Etruria, where they introduced a phallic ritual.[4] The authors quoted do not doubt the identity of the phases of the god, and call him indifferently Zagreus, Dionysos, or Liber; for, as Ploutarchos says, 'Men call him Dionysos, and Zagreus, and Nyktelios, and Isodaites.'[5]

It has been learnedly alleged, and with much absoluteness, that this myth was either invented by Onomakritos, the Athenian, or adapted by him from the Kamic story of Uasar; an opinion which I have fully considered, and the groundlessness of which I have endeavoured to show.[6] It is comparatively quite unimportant who tore Zagreus in pieces, the main point being that he was a suffering, sundered, and yet ever-living divinity. In a previous notice of the sufferings of Dionysos[7] we saw that he and numerous other personages more or less connected with him, as Pentheus, Orpheus, Uasar, and others, were torn in pieces like Zagreus; and the practice of the Bakchai of rending kids and other animals, as shown

[1] Cf. Phornut. *De Nat. Deor.* xxx.

[2] Nonnos, *Dionys.* vi. 163 *et seq.*; Clem. Alex. *Protrept.* ii. 18; Arnobius, v. 19; Olympiodoros, *Comment.* in Platon, *Phaidon.*

[3] Philochoros, Frag. xxii.; cf. S. Augustinus, 'Some, indeed, write that this Liber was both conquered and bound; and some that he was slain in Persia, even telling where he was buried.' (*De Civitate Dei*, xviii. 31).

[4] Clem. Alex. *Protrept.* ii. 19; Arnob. v. 19.

[5] *Peri Ei*, ix.

[6] *Sup.* V. v. 4.

[7] *Sup.* IV. iii. 3.

on the Vases and otherwise, has also been referred to. It appears that they were torn in pieces whilst alive, for Clemens speaks of the loud bleating and cries of the goats; and that even bulls were so treated in Thrake, Boiotia, and Krete. The suffering animal was the symbol of the god, its cries and roarings, his voice of pain and fury; and the wild Mimallones and Mainades represented the Titanik powers.[1] Similar was the curious custom which prevailed at Methana where, when the wind withered the vines, two men took a white cock, the bird of the sun, and having torn it in pieces ran round the vineyard in opposite directions, each carrying half of the bird, until they met at their starting point, where they then buried the cock.[2] That men were originally torn in pieces in honour of the god in Chios and Tenedos has already been noticed.[3] A most remarkable parallel to this cult is that of the Khonds of Orissa, whose two chief divinities were a Sun-god and an Earth-goddess, corresponding in nature with Dionysos-Helios and Kybele. The latter with drops of her blood cemented the soft muddy ground into firm earth, for the earth was sprinkled with her blood as with that of Dionysos, from which sprang the mystic pomegranate seeds uneaten by his votaries.[4] From this mythic example of the Earth-goddess arose the practice of human sacrifice. 'It was the Khond Earth-goddess,' says Dr. Tylor, 'who was propitiated with these hideous sacrifices, the suppression of which is matter of recent Indian history. With dances and drunken orgies, and a mystery play to explain in dramatic dialogue the purpose of the rite, the priest offered Tari Pennu her sacrifice, and prayed for children, and cattle, and poultry, and brazen pots, and all wealth; every man and woman wished a wish, and they tore the slave victim piecemeal,

[1] Cf. Plout. *Alexandros. Sympos.* ii. 8: Creuzer, *Symbolik.* iv. 187.
[2] Paus. ii. 34.
[3] *Sup.* IV. iii. 2.
[4] Clem. Alex. *Protrept.* ii. 19; Paus. viii. 37.

and spread the morsels over the fields they were to fertilise.'[1] Nothing could be more truly Dionysiak in every particular, and the Khond-cult supplies a most instructive illustration of the Zagreus-cult. 'When Colonel Macpherson was engaged in putting down the sacrifice of human victims by the sect of the Earth-goddess, they at once began to discuss the plan of sacrificing cattle by way of substitutes;' and the votaries of the Sun-god told him how he 'sent a tribe deity who crushed the bloody-minded Earth-goddess under a mountain, and dragged a buffalo out of the jungle, saying "Liberate the man and sacrifice the buffalo." It looks as though this legend, divested of its mythic garb, may really record a historical substitution of animal for human sacrifice.'[2] It looks so, indeed; and, in fact, in the India of to-day we can see almost under our own eyes the same contest between a milder and a more ferocious ritual, which, as noticed throughout the investigation, was waged centuries before the Christian era along the shores of the Midland Sea. The principle of a substitutionary sacrifice is found almost all over the world.

The story of Zagreus and the Zagrik cult having existed in complete form from the time of Clemens Alexandrinus, A.D. 200, to the present day, I will next endeavour to trace it back into Hellenik antiquity. Here we shall be to some extent exposed to the attacks of our old and treacherous acquaintance, 'the argument from silence;' but considering that three-fourths or more of the literature of the classic world has perished, it is manifest how little weight is to be placed on the non-mention of the myth in surviving fragments; more especially since we shall find every reason to conclude that it was undoubtedly referred to in many lost writings. K. O. Müller, after noticing the accounts of the myth in

[1] *Primitive Culture*, ii. 246. [2] *Ibid.* 366.

Clemens and Nonnos, observes, 'One might suppose that this story was first fabled in the times of Neo-Platonic mysticism; but it is evident,'[1] from the various reasons given by him, that it was not thus invented. Neo-Platonism, it will be remembered, was founded by Ammonios Saccas, who was born not earlier than A.D. 160. Our constantly extending knowledge of the ancient history of Kam and the East will enable us with ever-increasing certainty to disentangle this twisted skein of ideas, so far as is desirable, and to discriminate between late arbitrary inventions or additions and genuine early legends. Hyginus the Fabulist, a writer whose age is uncertain, but who was generally identified with a freedman of Augustus, was familiar with the story, and notices that 'Liber, the son of Jove and Proserpina, was torn in pieces by the Titanes,' and that his head was swallowed by Semele.[2] Cicero, when distinguishing between the various Dionysoi, says that the first was the son of Jove and Proserpina.[3] Diodoros states that Orpheus in his Mysteries said that Dionysos was torn in pieces by the Titanes.[4] Taking another step backward to the Hellenik grammarians, we find that Euphorion the grammarian and poet of Chalkis in Euboia, who lived about B.C 274–200, and of whose numerous works only fragments remain, recorded the wrath of Here against the bull-headed Dionysos-Hyes,[5] and also described the roasting of his limbs by the Titanes;[6] so true is it that 'Dionysos Zagreus is essentially a tauromorphic god.'[7] Kallimachos, the great Alexandrine grammarian and poet, who died about B.C. 240, relates how Persephone was the mother of Dionysos Zagreus, whose limbs the Titanes tore asunder, and throwing them into a cauldron, placed it beside the

[1] *Scientific Mythology*, 319.
[2] *Fab.* clv., clxvii.
[3] *De Natura Deor.* iii. 23.
[4] Diod. v. 75.
[5] Meineke's *Euphorion*, Frag. xiv.
[6] *Ibid.* Frag. xv.
[7] Lenormant, *Les Premières Civilisations*, ii. 387.

Delphik tripod of Apollon.[1] Diodoros tells us that it was a common statement of the Mythographers that Dionysos, son of Zeus and Persephone, was slain and torn in pieces by the Earth-born, *i.e.*, the Titanes; and that his limbs were gathered together and revived by Demeter, a myth which he crudely explains by reference to the vintage process.[2] Passing backward a century and a half beyond Kallimachos, we come to the trio of Attik dramatists, and as four-fifths or more of their works are lost, we cannot reasonably be disappointed at not finding much here; but the little that remains is eminently suggestive, and quite in harmony with the general form of the myth. Zagreus is the King of the Under-world, 'the many-guest-receiving Zeus of the dead;' 'visited by numbers,' 'night-wandering,' torch-bearing, connected with the great mother, and in whose cult raw flesh is devoured at carnivorous feasts. The Bakchik strain is frequently mournful, and blood is shed in honour of the god who is one with the ox-horned Iakchos.[3]

We now come to Onomakritos and the statement of Pausanias concerning his treatment of the myth. It is difficult in dealing with the entire Dionysiak subject to avoid repetition, and I must refer the reader to the previous notice of the matter,[4] where I have shown that it is simply a mistake to suppose that Pausanias attributes to Onomakritos the invention of the Zagrik myth. All he says is that the latter introduced the Titanes, whose name he had received from Homeros, into the story *eo nomine*. Diodoros, it will be observed, states that Mythographers *generally* attributed the discerption of Zagreus to the Earth-born, whom Onomakritos apparently first identified with the Titanes. Müller's comments on

[1] *Etymol. Mag.* in voc. *Zagreus.*
[2] *Diod.* iii. 62.
[3] Ais. *Iket.* 146; *Sisyphos Drapetes*, Frag. iv.; Soph. *Triptolemos.* Frag. xi.; Eur. *Hekabe*, 684; *Ion*, 1125; *Kretes*, Frag. ii. The passages have been already noticed, *sup.* IV.
[4] *Sup.* V. v. 4.

the point are very instructive. He says,—'Now, as Pausanias plainly states that Onomacritus first made the Titans persecutors of Dionysus, so we are *perhaps* entitled to place also to his account the rest of that mixing up of worships and cycles which prevails in that story.' That is, perhaps we are entitled to think so, and perhaps we are not. 'He then gave the Curetes to Dionysus as his guardians; he also introduced the Athenian goddess.' It will be observed that these are assumptions based upon an assumption. 'Nay, *we might assert*'—of course we might—'that he first called Dionysus Zagreus the son of Persephone, if it were not extremely probable that the Orphici *had already done this.*' Therefore, though we might in the abstract assert this, as things actually are we are entitled to do nothing of the kind. He continues,—'But to impute to Onomacritus still more than what we have set down, seems to be quite without foundation.' Indeed, he himself shows that there is no real foundation for imputing to Onomakritos the introduction of even as much as he is inclined to impute to him. If Onomakritos had made these startling innovations, the probability is that Pausanias would have noticed the fact, especially as he carefully notices a much smaller innovation. Müller proceeds,—'And if it has been supposed that he was the inventor of the entire fable, which Pausanias by no means asserts, I must confess that I cannot bring myself to think so: According to the notions of the ancients it must have been an unholy, an accursed man, who could, from a mere caprice of his own, represent the ever-young Dionysus, the god of joy, as having been torn in pieces by the Titans. And, supposing that Onomacritus were so wicked and reckless, he must have been the most foolish of fools if he fancied he could smuggle into mythology and religion an event of so much importance, and, which, nevertheless, was previously unknown to all

the Greeks. And what would the Delphians have said, if he had fabled to them a grave of Dionysus in their land, without their having known anything of it before? In the adytum of the Pythian temple, where stood the golden statue of the god, there was a mound which was called in an obscure legend, not known to all, the grave of Dionysus.'[1] The former part of this quotation well shows the weakness of the theory which attributes many innovations, much less the whole story, to Onomakritos; whilst the latter aptly illustrates the force of the objections to such a theory. As to the Delphik grave of Dionysos, it is noticed in a surviving fragment of the *Atthis* of Philocharos the historian, who was put to death about B.C. 260, a work in which he treated of the antiquities and history of Attike from the earliest times. I have already quoted the passage when recounting the Zagrik myth. It is the unfortunate circumstance that nearly all these ancient histories are lost, which makes the earlier annals of a foreign divinity like Dionysos so peculiarly difficult to investigate. But we have other and very distinct testimony as to the legend of the burial of Dionysos from that most valuable Boiotian Ploutarchos, who observes, 'The Egyptians show graves of Osiris in many places, and the Delphians believe that the remains of Dionysos are buried amongst them near the oracle; and the Devout [*i.e.*, some special persons particularly so called] offer a secret mystic sacrifice in the temple of Apollon, when the Thyiades arouse Liknites,'[2] the Purifier.[3] Müller continues,—'That, *so far as we know*, no poet before Onomacritus mentioned the mythus, *is no objection whatever*.' I shall show, however, that poets before Onomakritos did mention it; but he says, and truly, that even if no such evidence were forthcoming, we should

[1] *Scientific Mythology*, 321.
[2] *Peri Is.* XXXV.
[3] *Sup.* VIII. i. *Liknites.*

have no right to regard him as the author of the story. 'The thing was a *phrikodes* [cause of horror] and *aporreton* [secret mystery] which one might well know, and yet scruple to touch, from awe for the sacred and mystical. In Delphi, too, the Hosioi alone, five priests of an ancient race, performed some secret ceremonies in reference to the death of Dionysus, at the time when the Thyiadae, assembled there at the triennial festival, held up, in the procession, the god in the winnowing-sieve, Liknites; and these were manifestly also the secret sacrifices of the ox of Bacchus in the hidden corners at the cave of Delphinius. He who surveys, *in a wider circuit*, the forms of the orgiasm to which the worship of Dionysus belongs, will likewise find it very natural that this god of blooming Nature, this god of ecstatic pleasure, was conceived as dead and torn asunder, especially as the worship from an early period had not merely a gay and festive, *but also a sombre and bloody side.*'[1] These words of the learned German, whose theory of the origin of Dionysos so widely differs from my own, are nevertheless, it will be seen, in perfect harmony with the view of his character and origin here advocated. The Delphik Festival of the Thyiades and the probability of its extreme antiquity, and even of there being an allusion to it in the Homerik Poems, has already been noticed.[2] In connection with the mysterious sacrifice of oxen may be mentioned a singular Athenian custom. According to a legend, in the time of Erechtheus, the priest called Bouphonos or Ox-slayer, slew an ox at the altar of Zeus Polieus, and leaving the axe there, fled the country. In the time of Pausanias barley and wheat were placed upon the altar of the god, which the ox about to be sacrificed touched, and then the Bouphonos hurled his axe at the animal and fled. The axe was next taken and tried

[1] *Scientific Mythology*, 322. [2] *Sup.* VI. i. 3.

before a court and acquitted.[1] The reason of the rite Pausanias says he passes over in silence, which is his usual practice when treating of matters belonging to the Mysteries. It is clear from the flight of the priest that the ox represented something sacred, and that its slaughter was typical of some sacrilege or crime; and, taking all the circumstances of the case into consideration, it appears most probable that the rite was a mystic commemoration of the slaughter of the tauric Dionysos by the Titanes.

I have noticed that Herodotos, who rightly identifies Uasar and Dionysos, must have known the latter as a suffering divinity like the former; and I mentioned[2] that the historian notices how Kleisthenes, despot of Sikyon, who died about B.C. 580, restored to the cult of Dionysos certain tragic choruses, which were wont to be there performed in honour of the Argeian hero, Adrastos. Lobeck[3] vainly endeavours to avoid the necessary inference from the fact, *i.e.*, that there was something mournful and tragical in the history of Dionysos; but K. O. Müller, a valuable witness, especially since a not very willing one, remarks, 'I have admitted *the possibility* that no poet before Onomacritus had celebrated in song the death of Dionysos. However, even this becomes to me *less and less probable* the more I consider the passage in Herod., v. 67. For it is clear that the tragic choruses of the Sicyonians only praised Adrastus on account of his sufferings; and when, therefore, Cleisthenes, about the 45th Olympiad, restored these tragic choruses to Dionysus, as his ancient right, the sufferings of Dionysus must have been really the main subject of them. Now it is certainly true that that term can even be applied to the flight from Lycurgus, and to some expedition or other in the history of Dionysus; but when once we know that there was a

[1] Paus. i. 24, 28.
[2] *Sup.* IV. iii. 3.
[3] *Aglaophamus*, 617.

local tradition of the death and resurrection of the god, it is not, I think, probable that this greatest *pathos* should be passed over, although I can well imagine that the poets only touched on the antique and fearful legend with caution and holy dread.'[1] The Alexandrine grammarian Harpokration, whose date is uncertain, and who compiled a Lexikon to the works of the ten Attik orators, says that when the Titanes had slain Dionysos they smeared the body with chalk or gypsum that it might not be recognised;[2] and Nonnos repeats the statement.[3] Now, it might be said, in the abstract, that an incident like this was an arbitrary late invention, but in reality it is nothing of the kind; and so when speaking of the age of Onomakritos, Müller observes,—'Even the colouring with gypsum at the Bacchian orgies was certainly a much older practice, and probably at all times explained by traditions;'[4] and he then alludes to the defeat of the Thessalians by the Phokians through the aid of chalk. The Phokians, to whom the Delphik ritual would be especially familiar, when blocked up in Parnassos by the Thessalians, under the advice of their soothsayer, Tellias of Elis, whitened their bodies and arms with chalk, and then made a night attack when the full moon had risen upon the enemy, who, imagining them to be unhuman, were seized with terror and routed with great slaughter.[5]

Leaving Onomakritos behind, we pass on to an earlier age—that of Terpandros of Lesbos, the father of Hellenik music and lyric poetry, who flourished about B.C. 680, and who, as appears from the few surviving fragments of his poems, wrote hymns to Zeus, Apollon, the Dioskouroi, and other divinities. From an allusion to his works by Ploutarchos, he seems to have treated,

[1] *Scientific Mythology*, 323.
[2] Harpokration, in voc. *Apomattôn*.
[3] *Dionys.* vi. 169; xvii. 204.
[4] *Scientific Mythology*, 323.
[5] Herod. viii. 27; Paus. x. 1.

amongst other things, of atonements and expiations,[1] those prominent features in the mystic theosophy called Orphik; and another passage quoted by Laurentius the Lydian,[2] is as follows,—'Terpandros the Lesbian relates that Dionysos, who is called by some Sabazios, born of Zeus and Persephone, died at Nysa, having been torn in pieces by the Titanes.'[3] Now, how stands the case, and what becomes of the assertion of Pausanias that Onomakritos was the first who introduced the Titanes into the myth? It is plain that good Pausanias, who is a perfectly honest writer, had forgotten or was ignorant of the saying of Terpandros, and gave the version and theory of the story current in his day. Lobeck, whose learning far exceeds his judgment in the matter, endeavours to avoid the effect of the statement of Terpandros by saying that it only applies to Sabazios.[4] This is manifestly incorrect, for on the face of the passage it is doubtful whether Terpandros mentioned Sabazios at all; what he undoubtedly states is that Dionysos, son of Zeus and Persephone, died at Nysa, and was torn in pieces by the Titanes. But what if he had applied this to Sabazios? We have seen all along that these personages are really identical. Lobeck himself remarks that the Hellenes call Dionysos, Attes, Hyes, and Sabos, and we are aware that Atys and Sabazios personify the Phrygian phase of the myth; and further, that about the beginning of the Peloponnesian War, Sabazios, with other Theoi Xexikoi or Stranger Divinities, was introduced into Attike, as a distinct god. This, however, is merely the mistake of a late age, which imagines that different impressions of the same image imply different originals. But, further, what becomes of the theory that the Hellenes borrowed

[1] Bergk, *Poet. Ly. Grae.* Terpandros, *Frag.* vii.
[2] Vide *sup.* Vol. I. 53.
[3] Terpandros, *Frag.* viii.
[4] *Aglaophamus*, 621.

the myth from Kam in times subsequent to the Dodekarchy, which Psammetik overthrew about B.C. 660? Whence did Terpandros obtain the legend? Not from the Kam of the XXVIth Dynasty. The last allusion to this phase of the god is the already noticed [1] quotation from the *Epigonoi*, where Zagreus, 'who hunts mightily,' is described as being the 'highest of all gods.' Respecting the date of this Poem, suffice it to quote the following passage from our great Historian of Hellas:—'The cyclic Thebais and the Epigoni (whether they be two separate poems, or the latter a second part of the former) were in early days currently ascribed to Homer. The title of the Thebais to be styled Homeric depends upon evidence more ancient than any which can be produced to authenticate the Iliad and the Odyssey: for Kallinus, the ancient elegiac poet (B.C. 640), mentioned Homer as the author of it; and his opinion was shared by many other competent judges. From the remarkable description given by Herodotus of the expulsion of the Rhapsodes from Sikyon, by the despot Kleisthenes, we may form a probable judgment that the Thebais and Epigoni were then rhapsodised at Sikyon as Homeric productions.' [2] Thus we trace the Zagrik myth backwards for more than 1,200 years, from Nonnos, A.D. 550, to the nameless author of the *Epigonoi*, a Poem of unknown antiquity. Into the vexed question of the date of Homerik Poems, it is unnecessary to enter here; suffice it to trace back the myth to an age which may fairly be called Homerik. The writers quoted are, with the exception of the clearly erroneous statement of Pausanias, in perfect harmony with each other; and the chief obscurity of the subject evidently arises from the loss of so many works in which it was undoubtedly mentioned.

Having traced back the Zagrik myth from the Hellenik

[1] *Sup.* II. i. 7.

[2] Grote, *History of Greece*, ii. 129.

side into an unknown antiquity, before proceeding to offer any remarks on its meaning, I will notice the Phrygian phase of the story; avoiding as far as may be the details of the legend which, when anthropomorphically considered, are coarse and revolting; and when gravely taken as literal facts, naturally aroused the indignation of those of the early Fathers who cared to record them. The philosophical student, and none other, can profitably consult the originals.[1] The Fathers have been often accused of inventing details to exaggerate the apparent coarseness of the myths, but there is no real ground for the charge:[2] any such trickery must inevitably have been detected, and would only have seriously damaged their cause; and their accounts, moreover, are in reality quite in harmony with those of more reticent Pagan writers, who feared to display holy mysteries to the profane.

The outline of the Atys-myth is as follows:—According to Hermesianax the elegiac poet of Kolophon, who wrote circa B.C. 340, Atys was the son of a Phrygian named Kalaos and, as Catullus makes him say of himself, 'Ego vir sterilis ero.'[3] He established the ritual of the Great Mother, Kybele, in Lydia; and was so highly honoured by her that Zeus, being enraged, sent a boar which slew him, a circumstance that indissolubly links him with the boar-slain Adonis.[4] The more general

[1] Vide Ovid, *Fasti*, iv. 220 *et seq.* *Metam.* x. 103; Paus. vii. 17; Clem. Alex. *Protrept.* ii. 15; Arnob. v. 5–7. The last-named writer took his account from Timotheus of Miletos, who lived B.C. 446–357, and was 'no mean mythologist;' and also from others 'equally well informed.' Cf. S. Augustin, *De Civitate Dei*, vii. 25; Fulgentius, iii. 6.

[2] 'Hesychius has alluded to the obscene tale about Baubo. S. Clement of Alexandria, Arnobius, and several other ecclesiastical writers alone mention it; they have quoted pretended verses of Orpheus which are reasonably considered (?) as fabricated by these defenders of Christianity, who believed their pious frauds allowable when opposing the Pagans." (Rolle, *Culte de Bacchus*, i. 24); cf. Müller's remarks above quoted on the non-mention of the Zagrik myth).

[3] *Eleg.* lx.

[4] According to Mr. Samuel Sharpe, 'the boar which killed Adonis is no other' than the hippopotamus Typhon,' (*Egyptian Mythology*, 10).

account was that given by the inhabitants of Pessinous, a city built on the slope of Mount Dindymos, also called Agdistis, on the borders of Phrygia and Galatia, and the centre of the Kybele-cult. In Phrygia there was a wild rock called Agdos, stones from which were said to have been taken by Deukalion and Pyrrha pursuant to the oracle of Themis which enjoined them to restore the human race by throwing the bones of their mother over their heads. Here Zeus in vain assailed Kybele, and from him and the rock Agdos sprung the ferocious and androgynous giant Agdistis or Acdestis, who despised gods and men, earth, heaven, and stars. Alarmed at the daemon, as Pausanias calls him, the gods take council against him, and Dionysos mutilates him by stratagem; a circumstance recalling the Ourano-Kronos myth of the Hesiodik Theogony. From his blood springs up a pomegranate or an almond tree, the fruit of which Nana, the daughter of the river Sangarios, gathers and conceals in her bosom. It vanishes and she becomes the mother of Atys, who is exposed by Sangarios, but nourished by goats; whilst his mother, whom Sangarios wished to starve to death, is fed by Kybele with apples. Atys becomes the companion of Agdistis, and Midas, king of Pessinous, wishes to espouse the youth to his daughter Ia, Violet. But Kybele knows that Atys can only remain safe whilst unmarried, and, as the gates of the city were shut, she enters by raising the wall with her head, which was afterwards represented as tower-crowned. Agdistis, enraged at the youth being separated from him, excites the guests to phrensy; in which state Atys mutilates himself under a pine tree, and the bride slays herself: violets spring from her blood, and an almond tree from the tears of Kybele. Atys is changed into a pine, which the goddess bears away to her cave; and she and Agdistis lament the dead youth: the latter obtaining from Zeus that the body of Atys should not

decay, his hair continue to grow, and his smallest finger live and remain ever in motion. Finally, the body is consecrated and honoured with yearly rites and priestly services. The account of Arnobius is much more detailed than that of Pausanias, not merely through the customary silence of the latter respecting Mysteries, but also from want of information; he observes, 'But as to who Attes was, I have been able to discover nothing about him [except the outline of the story] because it is a secret-mystery' (aporreton), exactly like that of Zagreus.

Another version of the story is that Kybele, daughter of Maion, king of Phrygia, was exposed by her father, and suckled by wild beasts; but afterwards again received by her father at the palace. He had Atys her lover put to death, upon which she roamed wildly over the mountains with her attendant Marsyas, inventing strange music with flute and cymbal and taming the wild beasts. But Phrygia was smitten with blight, for the body of Atys lay unburied, and the field yielded no increase and men died, and the gods on being consulted answered that the body of the youth must be buried, and that Kybele should be revered as a goddess.[1] Loukianos, when speaking of the great temple at Bambyke dedicated to the Syrian goddess, says, 'There is also another sacred story which I heard from a wise man; that the goddess is Rheë and the temple a work of Atys. And Atys was a Lydian who first taught the sacred rites which appertain to Rheë. And as to the things which the Phrygians and Lydians and Samothrakians perform in their ritual, they learnt them all from Atys.' For Rhea, he says, deprived Atys of his life as a man, and gave him a female form and women's garments; and he roamed over the whole earth, singing of Rhea and of his sufferings, and enjoining her ritual. 'But these things are symbolical.'[2]

[1] Diod. iii. 58–9.

[2] *Peri tes Syries Theou*, xv.

I will next examine the meaning of the name Atys, which also appears in the forms Attys, Attin, Attes, and Attis. In the Lydian royal genealogy Atys was the father of Lydos, from whom the nation were said to have been named,[1] and it was a common appellation among them.[2] The name was identical with Kotys, for Herodotos calls the same person by both names indifferently;[3] nor was he wrong in doing so since, as Movers well shows, the letters 'according to Semitic rules of speech are interchangeable, and tracing the word through the Aramaic, Hebrew, and Arabic, he shows that its root-meaning is to cover, veil, or conceal; hence, a covering, a veil, a concealing medium, a long garment, a woman's dress.[4] But 'the revered Kotys' was, as we saw, a goddess 'who dwelt among the Edonoi;'[5] and that Kotys and Atys are of different sexes is an unimportant point, in as much as almost all these personages are androgynous. But it is still more important to observe that the same divinity appears alike in Phrygia, Lydia, and Thrake, amongst the wildly Bakchik Edonians; so that it is evident the Thrakian cult, or at all events this remarkable portion of it, was not indigenous but derived, and that from Semitic sources. Atys, then, the covering or concealing robe, is the 'living visible garment' of materiality concealing the unseen spirit-power which, invisible in itself, is only discernible in its operations; and the effeminate and sexless Galloi or priests of Kybele dressed in their long and womanish garments were representations of the androgynous kosmical life-power of the visible world.[6]

An examination of the Zagreus-Atys myth will be much assisted by the legend of the Kamic Bata, commonly called *The Tale of the Two Brothers*, and which certainly

[1] Herod. i. 94; vii. 74.
[2] Cf. Ibid. vii. 27.
[3] Cf. Ibid. i. 94, with iv. 45.
[4] *Phönizier*, i. 487.
[5] *Sup.* IV. i. 2; cf. Souidas, in voc. *Kotys*.
[6] 'The heads of Atys' have been found on Phallic cones, (cf. Birch, *Ancient Pottery*, 129).

belongs to the same mythic cycle.[1] The outline of the story is as follows:—There were two brothers, Anpu the elder, and Bata the younger, who ploughed his brother's land and attended to his cattle, whose speech he understood. Anpu's wife acts the part of Potiphar's, and with similar result. She then accuses the innocent Bata to her husband, who prepares to stab his brother with a dagger; but Bata, warned by his oxen who tell him that his brother is waiting to slay him, flies pursued by Anpu dagger in hand. The pitying Sun-god makes a river full of crocodiles between them, and from the further bank Bata explains to Anpu his wife's treachery. 'And he took a sharp knife, cut off his phallus and threw it into the water and the fish swallowed it.' He then told Anpu, that he was going 'to the mountain of the Cedar;' and that he would place his heart (or soul) 'in the top of the flower of the Cedar.' Anpu returned home, slew his wife, and mourned for his brother; and Bata built a dwelling on the Cedar mountain and hunted daily. One day he met a company of the gods who were going to the land of Kam, who address him as the 'Bull of the divine company,' and Khnum, at the request of the Sun-god, makes him a wife 'more beautiful than any woman in the earth.' Bata warns her against the Sea, and tells her 'I am a woman even as thou art, for my heart is on the top of the flower of the Cedar, and if anyone finds it I shall be overcome by him. And he revealed to her his heart in

[1] This now famous romance has been translated into English, French, and German, translations and comments on it having been furnished by Messrs. Birch, Goodwin, De Rougé, Page Renouf, Brugsch, and Maspero. Its era is that of the XIXth Kamic dynasty. On first reading the story, it appeared to me to be essentially Dionysiak in character; and I made an analysis of it in that connection. Since then I have read M. Lenormant's *Roman des deux Frères*, in which the tale is somewhat similarly treated; and I have therefore incorporated in the text the opinions and suggestions of that eminent scholar, so far as I agree with them; the difference between us being that I regard the myth as less purely solar and more kosmical than M. Lenormant appears to be inclined to do (cf. *Les Premières Civilisations*, i. 390).

all its height.' The Sea pursues her, 'and the Cedar carried off one of her fragrant locks, and the Sea carried it to Kam,' and it was taken to the king who by the advice of his wise men sent envoys who fetched the woman, 'and she was raised to the dignity of a princess.' She 'revealed the ways of her husband, and troops came to the Cedar, and cut down the flower upon which lay the heart of Bata. He fell dead in an instant.' Anpu journeys to the Cedar, and finds his brother lying dead. He searched three years for the heart; 'he looked once and found a pod.' He examined under it, and behold there was the heart of his brother.' He brought a vessel of cold water and 'dropped the heart into it. But when the night was come the heart absorbed the water. Bata trembled in all his limbs, and continued looking at his elder brother, but his heart was faint. Then Anpu took the vessel of cold water which his brother's heart was in. And when the latter had drunk it up, his heart rose in its place, and he became as he had been before. And Bata said, Behold I am about to become a great Bull with all the sacred marks.' Anpu sits on his back and they arrive at Kam, where the king inspects the Bull, and dismisses the elder brother with presents. 'To the Bull there were given many attendants and offerings;' and he reveals himself to the princess his wife, 'I am Bata. I am alive. I am a Bull.' The king swears to grant the princess whatever she asks, and she asks for 'the liver of the Bull.' They slay him unwillingly; 'and as they were killing him he shook his neck and two drops of blood fell upon the two doorposts of His Majesty,' on each side of the great staircase. 'And they grew up into two mighty Persea trees,' and there was rejoicing, 'and offerings were made to them.' The king and the princess sit under them, and the Tree says to his wife, 'Ho! thou false one! I am Bata, I am living still, I have transformed myself.' The

princess prevails upon the king to cut down the trees and to make them 'into beautiful planks.' As they were cutting them down 'there flew a splinter and it entered into the mouth of the Princess,' who brought forth a male child, who was raised to the dignity of Prince of Kashi [Aethiopia], but who in reality was Bata, and after the king's death 'reigned for thirty years as King of Egypt.'[1]

We have now the Zagreus-Atys-Bata myth fully before us, and can analyse it at pleasure. And, first, as to the Semitic character of the tale of Bata, over which a Kamic colouring is thrown. 'The romance of the two brothers approaches more nearly to the myths of Phrygia and Syria, than to the Osirian legend, even in its latest form, all filled as this may be with Asiatic influence. Several of the most curious details in the account are only found in the stories of Zagreus and Atys, and have never been admitted in that of Osiris.'[2] 'One must observe, as a circumstance of great importance the part here assigned to the cedar. This tree is a stranger to Egypt, and its mention affixes on the tale an external origin. Moreover, the coniferous trees, to which it belongs, had very great symbolic value in the religions of Asia. In the time of the Prophets, a cult was paid in Lebanon to the cypress and to the cedars most remarkable for their height.[3] In the texts of the old Chaldean magic, the cedar is the especial protector tree, which repulses the influence of evil spirits.'[4] Another general point of contact with Asia Minor and Hellas is shown in the dedication of the hair to the river-god or sea-god.[5] As to the signification of the name Bata, *ba* has various meanings, the principal of

[1] Vide *Records of the Past*, ii. 139 *et seq.*

[2] Lenormant, *Les Premières Civilisations*, i. 379.

[3] With M. Lenormant's further remarks about 'Beroth, the Cypress, wife of Elioun,' in which he follows Movers on the point, I am unable to agree; the preferable reading apparently being Behuth, the Void (cf. Bunsen, *Egypt's Place*, iv. 233).

[4] Lenormant, *Les Premières Civilisations*, i. 383.

[5] Cf. *sup.* III. i. 1.

which are 'soul,' 'earth,' 'mud,' 'bread,' each word being of course distinct in the hieroglyphic form; *bat* means 'food' generally, and also 'barley;' *ta* is 'corn,' 'bread,' and also 'thou,' 'thee.' If therefore, the name be Ba-ta it would signify,—and what meaning could be more appropriate?—'the existing Soul of the Earth.'[1] Let us now compare the corresponding features in the myths of the hunter Zagreus, who takes captives and restores them to life and strength; the hunter Atys, who veils or conceals things from the eye by means of the long garments which he displays before us; and the hunter Bata, who, like the Medic Geus-urva, is the Soul of the Earth. And it is most instructive in the present consideration to notice that Geus-urva signifies, literally, 'Soul of the Cow'; for, 'in the poetical language of the old Iranians, the earth, which sustains all, was compared to a cow, the earliest sustainer of the family among them.'[2] The myth in this phase is not so much solar, but rather kosmogonical; and so runs harmoniously beside the more purely solar aspect of Atys-Adonis-Helios, without much impinging on it. The chief similarities in the three legends are:—

I. *The tauric character of the hero.* This feature in the case of Zagreus and Bata is sufficiently evident, and requires no further special notice; but it has not yet appeared in the Atys-myth, and it is undoubtedly one of the root-ideas of the whole cycle. We, therefore, necessarily expect to find the bovine trait in the case of Atys; and should we fail to do so, doubts might arise as to his real connection with the other two personages. It is to be remembered that Asia Minor as a whole is yet almost entirely unexplored; and of its still buried antiquities we know less than of those of Kam or Assur.

[1] Mr. Cooper gives Bai, Bait, Bat, amongst the names of the Kamic serpent, who is 'the Soul of the World,' (*Serpent Myths of Ancient Egypt*, 74).

[2] Rawlinson, *Ancient Monarchies*, ii. 327, note 9.

Evidence, however, on the point in question is fortunately by no means entirely wanting. I noticed, when speaking of the Eleusinian Mysteries, that the priest at Pheneos put on the *kidaris* or horned oriental head-dress which appertained to Demeter Kidaria, the Aryan Demeter being identified with the Great Mother Rhea-Kybele.[1] The peaked Phrygian head-dress being especially connected with Kybele, we naturally expect to find her high priest Atys adorned with it. Nor are we disappointed, for several representations of him wearing it, and so appearing as Monokeros-Unicornis, have been found in Kilikia and elsewhere. The face, surrounded by curling hair, is fleshy and beardless.[2] The one-horned ox, the connecting link, is found on various coins, *e.g.*, those of Sybaris and of Aspendos in Pamphylia; and being unnatural is, of course, symbolical. For nearly all purposes of keratic symbolism, except the lunar representation, one horn would be as effective as two. But the tauric character of Atys can be carried much further than this. The Kings of Pergamos, B.C. 280–133, whose realm at its greatest extent stretched from the Hellespontos to Kilikia and Kappadokia, were devoted worshippers of tauric divinities; so that Attalos I. was himself called Taurokeron by the Delphik Oracle;[3] and as the cult of the Mother of the Gods, who takes the bull on her lap,[4] was the most prominent religious feature of the country, we should again expect to find the tauric element in full force there. The Attalik kings adorned the shrine at Pessinous with marble porticoes and great magnificence; and its chief priest was himself a pontiff-king.[5] But the matter is finally settled by an authority given by Gruter who, having observed that 'the sun is worshipped under the name of Attis,' quotes the inscrip-

[1] *Sup.* VI. ii. 3.

[2] Barker, *Lares and Penates*, 227; cf. British Museum, *Vase Catalogue*, Nos. 1589-91.

[3] Cf. *sup.* VII. iii. *Pergamos.*

[4] *Sup.* VI. ii. 3.

[5] Strabo, xii. 5.

tion, 'M.D.M. IDÆ, et ATTIDI MINOTAURO;' and also mentions an altar of 'Attis Minoturandus.'[1] The Bull of Minos is in Phrygia the Bull of Manis,[2] and in Lydia the Bull of Manes.[3] The apparent connection between the words Manes, Manis, Manu, Mann, Mannus, Minos, Menes, Maneros, &c., names found in the early traditions of many nations, has often been noticed. The conclusion, therefore, as to Atys, is that, like his brethren, he is 'essentially tauromorphic;' whilst his identity with Dionysos, 'the associate of Demeter,' 'chief daemon' in her mysteries, and tauric god of Krete and elsewhere, is fully apparent.

II. *The hero son of the chief divinity.* Zagreus is the son of Zeus and Persephone (Apparent-brilliance), the splendour of the visible world. Atys springs from Agdistis and Nana; Agdistis springs from Zeus, and in another phase is Kybele herself, being the personification of the orgiastic fury of the ritual. So Strabo says, 'The Mother of the Gods is called Agdistis;'[4] and again, 'The Phrygians and the Troians who live about Mount Ida worship Rhea and perform orgies in her honour; they call her Mother of Gods, Agdistis, and Phrygia, the Great Goddess; from the places also where she is worshipped, Idaia, and Dindymene, Sipylene, Pessinyntis, and Kybele'[5] The Phrygian name Agdistis signifies 'Queen' or 'Lady.'[6] Nana is a name familiar in Kaldea and Elami.[7] The goddess Astarte-Ishtar was called Nana in Babili, a name 'which seems to be the Nanaea of the Second Book of Maccabees,[8] and the Nani of the modern Syrians.'[9] 'Ishtar,' remarks M. Lenormant, 'reproduces among the

[1] Gruter, *Inscriptiones antiquae totius orbis*, 1707.
[2] Cf. Plout. *Peri Is.* xxiv.
[3] Cf. Herod. i. 94.
[4] Strabo, xii. 5.
[5] Ibid. x 3.
[6] Rolle, *Culte de Bacchus*, i. 265.
[7] Elam or Susiana.
[8] II. *Mac.* i. 13-15; cf. Joseph. *Ant. Jud.* xii. 9.
[9] Rawlinson, *Ancient Monarchies*, i. 138.

planetary gods, the great goddess of nature, the mother of all the gods and of all beings. She has a double form, uniting two characters—one fierce and sanguinary, the other voluptuous—for under the names of Zarpanit [1] and Nana she presides over the reproduction of beings, and over sensual pleasures.' [2] Canon Rawlinson aptly compares the word *nannion*, the name of a courtezan.[3] M. Lenormant also considers Nana to be identical with Anat,[4] and 'a goddess essentially chthonian, personifying the earth.'[5] Such a Being, who in the myth receives the pomegranate seeds in her bosom, is a suitable mother for Atys. There is in almost all really ancient myths a profound appropriateness of simile, based, amongst other things, upon a most careful observation of nature. Nana and Kybele, it will be observed, are in one point of view identical; the personages of the myth, according to a constant principle of mythologic detail, assume each other's forms, without interfering with the esoteric meaning of the legend. Bata, too, is called, 'Bull of the divine company,' *i.e.*, son of the gods; and his patron is the mighty Har-Ra, the Sun-god, who, in one aspect of the Kamic Pantheon, is almost the supreme god.

III. *A mighty hunter.* Zagreus is the mighty hunter; Atys hunts wild beasts with Agdistis, and is slain by a boar. Bata spends his time at the mountain of the Cedar, 'in hunting the animals of the country.' Zagreus is represented as playing when a child with dice, hucklebones, balls, and rattles; and, similarly, Herodotos relates that in the days of Atys the Lydians invented dice, hucklebones, ball, and similar games.[6] The incident does not occur in the story of Bata, but ball was a

[1] Or rather Zirat-banit, rendered Succoth-Benoth (II. *Kings*, xvii. 30; vide *inf.* XI. iv).
[2] *Anct. Hist. of the East*, i. 455.
[3] Athen. xiii. 6.
[4] *La Magie chez les Chaldéens*, 105.
[5] *Ibid.* 121.
[6] Herod. i. 94.

favourite amusement in Kam,[1] as elsewhere; and the rattle is probably identical with the symbolic *seistron* of Uasi.[2]

IV. *A powerful female makes him undergo various sufferings.* The great Here excites the Titanes against Zagreus. Rhea-Kybele, according to one version of the tale, is jealous of and punishes Atys; according to another, she makes him her Gallos, and he sings of her and of his woes. The wife of Anpu occasions the first sufferings of Bata, which are continued by the Princess.

V. *His form changes under the attacks made on him, but his vitality is indestructible.* When the Titanes assail Zagreus, Nonnos gives a list of the 'diversissimae quas induit formae,' including the important one of a bull. So the Chorus call upon Dionysos to appear as a bull, many-headed dragon, or flaming lion;[3] and, similarly, forms of a lion and a bear terrify the impious Tyrrhenian pirates.[4] The prolific rock Agdos, Agdistis, the pomegranate or almond tree which springs from his blood, its fruit, Nana, and Atys himself, are varied material forms through which the indestructible life-power passes; as Bata is youth, double-natured, bull, Persea-tree, splinter, and king of Kam.

VI. *He is androgynous.* Zagreus is identical with 'the two-natured Iakchos;' Atys with the hermaphroditic Agdistis, and though a man has his nature changed, and a woman's form and garments assigned him; and Bata confides to his wife, 'I am a woman, even as thou art.'[5]

VII. *He is torn in pieces.* Either by his own hands or those of his enemies the hero of this great myth is so

[1] Vide Rawlinson's *Herodotus*, ii. 272, where representations of Kamic games of ball are given.

[2] Vide *sup.* VIII. ii. *Rattle.*

[3] *Sup.* IV. iii. 2.

[4] *Sup.* II. i. 4.

[5] Cf. *sup.* VIII. i. *Diphues, Thelymorphos*, Baaloth (*Jos.* xv. 24) may mean similarly 'the androgyne Baal' (Inman, in voc. *Baaloth*), Ashtar-Ashtareth.

lacerated that he dies, *i.e.*, commences a fresh *avatar*; for, 'there is no death, what seems so is transition.' According to the Orphik poet, Zagreus was torn by the Titanes into seven parts;[1] according to Ploutarchos, Typhon cut up the body of Uasar into fourteen,[2] which seems a reduplication. Although the body of Atys is not wholly cut in pieces, yet a significant cutting of a part for the whole is common to the majority of the personages in the myth. Bata first mutilates himself, and the incident of the fish in the river is exactly the same as in the Uasarian myth,[3] whilst he is afterwards cut in pieces when in the form of the Persea-tree.

VIII. *His heart is preserved.* The heart of Zagreus is rescued from the Titanes by Athene, and conveyed to Zeus, and the heart of Bata is preserved though he dies; and he swallows it, and 'became as he had been before.' The heart of Atys is not specifically alluded to, but as the term 'heart' in the myth of Bata is perhaps more strictly rendered 'soul,' *i.e.*, living principle, we see its preservation in the undecaying body of Atys, with his growing hair sacred to the genius of vitality, and moving finger, typical of that motive power which is one of the chief adjuncts of life.

IX. *And eaten by the typical female power which produces the next avatar.* Thus the heart of Zagreus is given by Zeus to Semele, who swallows it, and becomes the mother of Dionysos. The pomegranate-heart of Agdistis is concealed by Nana, who becomes the mother of Atys. The heart of Bata is swallowed by himself; and, again, as the principle of vitality, he enters the mouth of the Princess in the form of a splinter of the Persea-tree, which was more particularly dedicated to

[1] *Orphik Hymn*, apud Proklos, in *Timaios*, iii. 184.

[2] *Peri Is.* xviii.

[3] *Ibid.*

Uasi, because its fruit resembles the heart in shape.[1] The pomegranate is conspicuous in the myths of the murdered Dionysos-Zagreus and of Atys, as connected with and symbolical of blood. So Clemens writes, 'The women, in the feast of the Thesmophoria, abstain from eating pomegranate seeds; for they believe that these sprouted from the blood of Dionysos, that dropped upon the ground.'[2]

X. *He is changed into a tree.* Atys, according to one version of the myth is changed into a fir or pine, a tree especially sacred to Dionysos,[3] who is Dendrites, Lord-of-the-tree,[4] and 'the god of all ripe fruits.'[5] Similarly, Mr. Cox notices that Helene, who was 'worshipped by the women of Sparta as the source of all fruitfulness, in Rhodes is Helene Dendritis.'[6] Bata becomes a Persea-tree, respecting which Mr. Cooper remarks, 'The tree of life is sometimes represented as a persea, or peach-tree, groves of which formerly adorned the inner courts of many Egyptian temples, and the last specimen of which in Egypt existed till very lately in the garden of a convent at Cairo.'[7] The 'Tree of Life' appears in mystic splendour and shadowy dignity alike at the beginning and end of our Sacred Books, and in numerous Kaldean and Assyrian representations. M. Lenormant, following Lajard,[8] remarks that 'the cypress was the most revered and general emblem of the female divinity in her double character of birth and death.'[9] Adonis, another closely connected personage, is, according to one legend, born of Smyrna, the myrrh-tree; and vegetation grows with extraordinary luxuriance around the chest containing the

[1] *Peri Is.* lxviii.
[2] *Protrept.* ii. 19; vide *sup.* VIII. ii. *Pomegranate.*
[3] *Sup.* VIII. ii. *Fir, Pine.*
[4] *Sup.* VIII. i. *Dendrites.*
[5] Cf. Donaldson, *Theatre of the Greeks*, 17, and authorities cited.
[6] *Mythol. of the Aryan Nations*, ii. 157.
[7] *Serpent Myths of Ancient Egypt*, 43, note.
[8] *Sur le Culte de Cyprès pyramidal.*
[9] *Les Premières Civilisations*, i. 383.

murdered Uasar.[1] The various epithets of Dionysos as Lord-of-the-earth-life and of vegetation generally, further illustrate this feature of the myth.

Such is the dream: can we supply the interpretation? Much has been written 'de fabulae significatione,' the principal ideas being as follows:—(1.) According to Diodoros, it refers to grape-pressing and the general operations of the vineyard: a view manifestly ridiculous in its utter insufficiency. (2.) According to some Neo-Platonists, it signified the divine power divided amongst matter.[2] (3.) According to others, it referred to the procession of the divine power, as the Demiurge coming forth from Zeus.[3] (4.) According to Ploutarchos, Dionysos-Zagreus typified the condition, sufferings, and changes of the visible and material kosmos, which from time to time displays a leaving of life and a new birth.[4] (5.) Some of the Fathers applied the myth to the life of Christ. (6.) Zagreus is the generative power and reproductive energy of nature.[5] (7.) 'The cutting up of Zagreos is the stripping off of leaves and fruits, which leaves only the heart or trunk of the tree to give birth to the foliage of the coming year.'[6] (8.) 'The romance of the two brothers is only a transformation into a popular tale of a basis-myth of the religions of western Asia of the young solar god alternately dying and coming back to life.'[7]

In a myth so wide-spread and ancient the broadest interpretation is generally the best; and the names of the chief personages in it supply one of the surest tests by which to ascertain its meaning. The names of Zagreus, Atys, and Bata are kosmogonical, and so, therefore, is the

[1] Plout. *Peri Is.* xv.

[2] Cf. Macrobius, in *Somnium Scipionis*, i. 12.

[3] Proklos, in *Timaios*, i. 53.

[4] *Peri Ei*, ix. As to the 'E Delphicum,' vide King, *The Gnostics*, 198 *et seq.*

[5] Rolle, *Culte de Bacchus*, i. 14, 63.

[6] *Mythol. of the Aryan Nations*, ii. 294.

[7] *Les Prem. Civilisations*, i. 390.

basis of the legend; these personages are representatives of material life, and what that is no one as yet has been able to tell us,[1] save only that it is generally agreed that change constitutes a prominent feature in it. The myth is undoubtedly solar, but only so far as the sun is an important part of the material kosmos. The stripping off of leaves and fruits is merely one among many of the manifestations of the Zagrik idea. Athenians and Boiotians mourned with Demeter at the time of the descent of Kore to the Under-world. The Western nations, according to Theopompos,[2] called the winter Kronos, summer Aphrodite, and spring Persephone. The Phrygians thought that the divinity slept in winter and was awake in summer, and celebrated both his falling asleep and his waking with a Bakchik festival. The Paphlagonians held that in winter the divinity is bound, but that in summer he rouses himself and is freed.[3] But beyond and besides all this, symbolical representation of the treatment of matter by force, of the alternations of the seasons and the course of time, there is a psychical meaning of truly Kamic profundity, which hints at the sufferings of the soul and 'the mystery of pain.' Well and wisely does Ploutarchos, who had obtained no inconsiderable insight into the latest forms of the Kamic religion, speak of Zagreus in connection with the sufferings of materiality,

[1] Many persons have written at considerable length on the meaning of the word 'life,' apparently for the express purpose of showing that they are ignorant what it means. Mr. Herbert Spencer's well-known definition 'the definite combination of heterogeneous changes, both simultaneous and successive, in correspondence with external coexistences and sequences,' is as nearly as possible devoid of all real meaning, and might probably be satisfied by certain arrangements of machinery; and, as Professor Birks well objects, makes life to consist in the changes themselves, and not in their cause. Comte, Mr. G. H. Lewes, and others, are, if possible, still less felicitous in their attempts. Bichat defines life as 'a number of functions or powers which resist death.' The medical fraternity may be similarly described; and conversely, death, I suppose, is a power which attacks life, or a Bengal tiger, or the Plague.

[2] The historian of Chios, who lived B.C. 380-300.

[3] Plout. *Peri Is.* [illegible]

that almost incomprehensible 'bondage of corruption' in which, according to the occult statement of the Apostle, 'the whole creation groans and travails in pain.' And the myth further hints at the necessity of suffering as an agent in the production of splendid results, and of the inharmonious and unruly element in the universe being made subservient to and instrumental in the accomplishment of mighty purposes. The blood of the martyred divinity gives life and vitality, as we read in the Kaldean Kosmogony that the blood of a god mixed with the earth formed men and beasts.[1] Such are the prominent ideas of the legend of Zagreus, which was no more invented by Onomakritos than by Grote, and which can thus be traced back into an unknown antiquity; it places in anthropomorphic form man's many thoughts on human and general life, as actually illustrated, and also as occultly mirrored, in the course of the material world around.

Zagreus, as receiver of the dead in the Under-world, is mainly a Kamic concept which is only just visible on Hellenik ground,[2] by the aid of one or two fragmentary passages. I have already noticed the leading features in the idea,[3] and alluded to Uasar as Rhadamanthos-Rhot-amenti or King-of-the-Under-world. Rhadamanthos, it will be remembered, is Uasar in Krete; and is, therefore, only indirectly connected and identical with Dionysos, coming there from Kam, as Dionysos arrives from Phoenicia; but they are both in reality the same, as Uasar himself is simply Dionysos in Kam. Rhadamanthos is 'godlike,'[4] and 'yellow-haired,'[5] a solar epithet,[6] and like the very great majority of Homerik

[1] *Sup.* sec. ii.

[2] Cf. Pind. *Olymp.* ii. 64: 'A certain One beneath the earth, giving judgment by stern necessity, rightly decides respecting the sinful deeds done in this realm of Zeus.'

[3] *Sup.* V. v. 4.

[4] *Il.* xiv. 322.

[5] *Od.* iv. 564; vii. 323.

[6] Cf. the Kamic Funereal Ritual:
'Glory to thee, oh Sun!
Thou hast traversed the heaven,
Thou hast followed above in yellow, (*cap.* xv.)
Thou placest thy face to the happy West,
Thy figure then is a figure of gold,' (*cap.* cxxxiii.).

epithets replete with meaning, and remarkable for peculiar appropriateness.[1] He is 'of Gnossus,'[2] and the brother of Minos; and full Euemeristic accounts of his wisdom and justice have been preserved.[3] According to another account, Rhadamanthos was more ancient than Minos, who imitated him.[4] Leaving Krete, he settled at Okaleia in Boiotia,[5] and the scene of the lost *Rhadamanthys* of Euripides is laid there.[6] This tradition is apparently very ancient, for Homeros in an occult passage relates how the Phaiakes conducted Rhadamanthos to Euboia to see Tityos, son of Earth.[7] Müller regards the tradition as signifying that Kretan colonists settled there in comparatively late times,[8] but everything in connection with the legend of Rhadamanthos points to a remote antiquity, even yet almost entirely unknown to us. Kamic influence in Hellenik regions during times now pre-historic will doubtless be more unfolded by future researches.[9] The true position of Rhadamanthos and the real archaic character of the legend are also grandly preserved in the beautiful passages of Homeros,[10] and Pindaros,[11] which tell us how he reigns and rules with noble souls in the blessed regions of the West, the Kamic Amenti; where there is no winter, snow, nor wearying labour, 'but the ocean breezes blow around the blessed islands, and golden flowers burn on their bright trees for evermore.'[12] These are the regions where Uasar reigns in splendour, and where each justified soul, having crossed 'the mighty river, lands on the other bank in the land of the mountains of the West, the blessed country of Amenti, the

[1] The yellow-haired Menelaos is also destined to endless life in the happy West (*Od.* iv. 561).
[2] *Aen.* vi. 566.
[3] Plout. *Theseus*, xv.
[4] Strabo, x. 4.
[5] Apollod. iii. 4.
[6] Cf. Strabo, viii. 3.
[7] *Od.* vii. 322; cf. Strabo, ix. 3.
[8] *Doric Race*, i. 443.
[9] Vide on this subject Gladstone, *Homeric Synchronism.*
[10] *Od.* iv. 561–9.
[11] *Olymp.* ii. 124 *et seq.*
[12] Ruskin, *Queen of the Air*, i. 50; cf. Pherekydes, *Frag.* xxxix.

valley of abundance,'[1] where are 'the sacred cypress groves,' guarded by fire-breathing basilisks. 'Hence the origin of the Grecian myth of the Hesperidean garden and the fire-breathing dragons which guarded it.'[2] Strabo was of opinion that Homeros obtained his idea of the blessings of the West from the Phoenicians, and his comments on the passage in *Od.* iv. are very judicious.[3] The West is at once the region of light and happiness, and of darkness and gloom; the Ereb-Erebos[4] where 'the bright light of the sun falls into the ocean.'[5] It will be observed that it is the Chorus of Aigyptian maidens whom Aischylos represents speaking of Zagreus as the Zeus of the Dead. The religious-mythology of Kam-Aigyptos supplies copious particulars respecting the sovereignty of Uasar-Rhot-amenti in the Under-world; a myth grand in its conception, and awful as adumbrating infinite realities.

SECTION VII.

INDOLETES.

Subsection I.—Later Writers on the Myth.

When Rabelais' famous travellers towards the conclusion of their journey have arrived at the Temple of the Holy Bottle, they behold 'Bacchus's army' and 'the battle in which the good Bacchus overthrew the Indians, represented in mosaic work.'[6] Most of the details given by Rabelais are borrowed from Loukianos.[7] The god was accompanied by mad women, 'who tore live calves,

[1] Cooper, *Serpent Myths of Ancient Egypt*, 46.
[2] *Ibid.* 19.
[3] Strabo, I. i. 3-6; III. ii. 12-14.
[4] Vide Vol. i. 374.
[5] *Il.* viii. 485.
[6] Rabelais, V. xxxix. xl.
[7] *Proslalia he Dionysos*, i.-iv.

sheep, and lambs, limb from limb.' The Indians at first would not oppose, but despised, him. 'In the meantime Bacchus marched on, burning everything: for, as you know, fire and thunder are his paternal arms. Bacchus also caused a great deal of blood to be spilt; which, when he is roused and anger'd, is as natural to him as to make some in time of peace.' He was represented as 'riding in a stately chariot, drawn by six young leopards. He was red as a cherry, or a cherub,[1] which you please; and had no hair on his chin; his forehead was graced with pointed horns, above which he wore a fine crown or garland of vine-leaves and grapes, and a mitre of crimson velvet, having also gilt buskins on. All his forces consisted of bassarides, evantes, euhyades, edonides, trietherides, ogygiae, mimallonides, maenades, thyiades, and bacchides. Silenus led the van. Pan brought up the rear.' The Indians at length take the field, but the elephants, alarmed by the dreadful cries of the enemy, turn tail and trample down the footmen; the whole Indian host is routed, and the kings and chiefs are taken prisoners and adorn the triumph of 'goodman Bacchus.' 'Finally, we saw the representation of his triumph. First, his chariot was wholly covered with ivy, gathered on the mountain Meros. In this Alexander the Great followed his example in his Indian triumph. The chariot was drawn by elephants joined together, wherein he was imitated by Pompey the Great, at Rome, in his African triumph. In it the good Bacchus was seen, drinking

[1] The familiar tombstone cherub, nothing but head and wings, is merely the winged sun; whose wings are at times represented by serpents, fillets, or wings proper. A very interesting example (Montfaucon, ii. Part ii. Pl. cv. Fig. 1), shows the Solar Egg, which is a manifestation of the Kosmic Egg (*sup.* V. v. 3, 4), supported by two serpents of plenty, each bearing the *modius* or corn-measure of Serapis. The word *cherub* is the Assyrian *kirubi*, the name of the winged, human-headed bulls. Another very rare example (Montfaucon, ii. Part ii. Plate cxxxvi. Fig. 3), shows the solar serpent with a bull's head. The figure has a hole through it, so as to be suspended as an amulet. (Vide *sup.* VIII. i. *Psilas.*)

out of a mighty urn, which action Marius copied after his victory over the Cimbri. All his army were crowned with ivy. The Indian kings were fastened with chains of gold close by the wheels of the chariot. At the furthest end was a prospect of the land of Egypt. Bacchus was moving towards that country under the conduct of a couple of horned beasts, on one of which was written in gold, Apis, and Osiris on the other; because no ox or cow had been seen in Egypt till Bacchus came thither.' Thus Rabelais and Loukianos. The former adds several incidents mentioned by earlier writers, which will be noticed so far as they deserve attention. Nonnos, in his lengthy *Dionysiaka*, gives full and detailed accounts of the campaign of Dionysos against the Indians and their king Deriades,[1] who is vanquished and slain; and the Indians are compelled to accept the Dionysiak cult.[2] Philostratos, A.D. 180–255, in his life of Apollonios Tyanensis, also recounts the coming of Dionysos to India from the West. Apollonios, in the course of his eastern travels arrived at Mount Nysa, which rises to a peak like the Lydian Tmolos, with which Arrianos also compares it.[3] On the summit was a kind of temple sacred to Dionysos, surrounded and formed by a hedge of laurels, vines, and ivy, which Dionysos had planted when in India, and which had grown together so as to make a roof and walls. A white stone statue of the god was within; the cities below the mountain often heard his orgies, which made Nysa itself tremble. Great diversity of opinion about the god prevailed amongst Hellenes and Hindus. The former asserted that the Theban Dionysos with his train conquered and overran India, and brought forward, amongst other proofs, a disk of Indian silver in the

[1] 'The Sanskrit Duryodhana. xxxix. (Wilson, *Asiatic Researches*, xvii).
[2] *Dionys.* Books xxxiv. xxxvi.
[3] *Anab.* v. 11.

treasury at Delphoi, which bore the inscription 'Dionysos the son of Zeus and Semele of India to Apollon Delphinios.' The Indians of the Kaukasos said that Dionysos was '*an Assyrian stranger*,' whilst those of India Proper said that he was the son of the Indos. Pausanias, writing in the reign of Marcus Aurelius, A.D. 161–180, says that the Dionysos who took away Ariadne, was the one who first led an army against the Indians, and bridged the Euphrates. The city, he says, was called Zeugma, *i.e.*, That-which-is-joined together, because the banks of the Euphrates were united; and even in his time (mirabile dictu!) a rope made of vine and ivy twigs, which was used on the occasion, was preserved there. He sagely adds,—'In fact, many things are reported about Dionysos both by the Hellenes and the Aigyptians.'[1] The above-mentioned interesting relic was evidently unknown to Strabo, who rejects the Indian conquests of Dionysos because, amongst other reasons, the people through whose country his army must have marched did not show any proofs of their passage.[2]

Quintus Curtius, whose date is unknown, and who has been placed everywhere between A.D. 70–330, tells that Alexandros having entered India, various petty kings submitted to him, saying that he was the third son of Jupiter[5] who had visited their country, Bakchos and Herakles being the other two. Also that he took the Indian city Nysa, which was founded by Dionysos, and was situate at the foot of Mount Meros, which is full of ivy, vines, and other fruits, and springs; and where the soldiers clad themselves with vine and ivy, and raved Bakchically.[4] On a subsequent occasion the king, having rivalled the glory Dionysos had acquired by the conquest

[1] Paus. x. 29.
[2] Strabo, xvi. 1.
[3] I do not know what divinity they are supposed to mean.
[4] Quint. Curt. viii. 10.

of India, celebrated a triumph in Bakchik fashion.[1] But the god never forgave him for having destroyed the city of Thebai; and it is said that 'he looked upon the death of Clitus, and the obstinacy of the Macedonians who refused to penetrate any further into India, as a vindictive judgment of Bacchus upon him, for having ruined and destroyed the place of his birth; nay, some did not scruple to say that the king's death, which proceeded from an excess of wine, was also a punishment inflicted on him by the resentment of that divinity.'[2] Justinus, who probably lived in the fourth century of our era, and who has preserved selections from the *Historiae Philippicae* of Trogus Pompeius, who wrote in the time of Augustus, gives a similar account of the march of Alexandros to the city Nysa, where the worship of Dionysos prevailed; and how the king rejoiced 'that he had not only followed the god's military achievements, but also his footsteps.'[3] In another passage Justinus observes, that tradition declared Hercules and Bacchus to have been kings of the East.[4] Plinius notices that Theophrastos had denied that ivy was produced in Asia; nor was it in India, 'except in Mount Mero.' He then observes that Alexandros in his triumph imitated Liber Pater.[5] A similar account of the Indian associations of the god is given in the *Indike* and the *Anabasis Alexandrou* of Arrianos, A.D. 90–170, the latter work being an important account of the Eastern conquests of the mighty Makedonian. This chain of writers takes us up to the commencement of the Christian era, the age of Strabo and Diodoros, whose testimony must next be considered.

1 Quint. Curt. ix. 10.
2 Freinshemius' Supplement to Quintus Curtius, apud Digby, i. 95.
3 Justin. xii. 7.
4 Ibid. xlii. 3.
5 Plinius, xvi. 62.

Subsection II.—The Accounts of Strabo and Diodoros.

Both Strabo and Diodoros have fully noticed the Indian phase of the Bakchik myth, and their combined testimony shows very fairly the way in which the matter was regarded by the learned intellect shortly before the Christian era. Strabo observes, that 'if we are to place any trust in the accounts which have come down to us, everyone will admit that the ancients appear to have made longer journies both by sea and land than their successors; witness Dionysos, Herakles,'[1] and others. Again, he says 'Alexandros erected altars as boundaries of his Indian campaign in those parts of the Indies he arrived at, which were situated farthest towards the East, in imitation of Herakles and Dionysos. They say that in India neither the pillars of Herakles or Dionysos are to be seen.'[2] In illustration of the wide-spread Bakchik cult, it may be mentioned that he alludes also to a city of Dionysos in Libye, which no one could find twice.[3] Again, he notices that many regarded the whole of Asia as far as India, as consecrated to Dionysos;[4] and he remarks that the expeditions of Dionysos and Herakles against the Indians indicated a story of a later date than the myth of Prometheus, because Herakles was said to have released Prometheus after he had been chained to the rock 1000 years.[5] He criticises the passages in the *Triptolemos* of Sophokles and the *Bakchai* of Euripides, which represent the wanderings of Triptolemos and Dionysos; because the Poets 'have brought in juxtaposition places far remote and separated those which were near,'[6] and he contrasts the greater accuracy of Homeros. These are scattered notices, but in the chapter

[1] Strabo, i. 3.
[2] Ibid. iii. 5.
[3] Ibid. vii. 3.
[4] Ibid. x. 3.
[5] Ibid. xi. 5.
[6] Ibid. i. 2.

on India[1] he deals with the question at some length. He begins by entreating the reader's indulgence on account of the difficulties of the subject, part of which were occasioned by the contradictory statements of writers who had even served there together under Alexandros. He then proceeds to quote Nearchos, the friend and admiral of Alexandros, who wrote a history of his voyage back from the Indos to Susiana: a work which supplied Arrianos with the materials for the latter part of his *Indike*. According to Nearchos, Alexandros was desirous to invade India by way of Gedrosia, in order to emulate the expedition of Sammuramit and Kurush;[2] who were said to have made unsuccessful invasions of the country, 'the former escaping with twenty, and Kyros with seven men only.' 'But how,' continues Strabo, 'can we place any just confidence in the accounts of India derived from such expeditions as those of Kyros and Semiramis? Megasthenes concurs in this opinion; he advises persons not to credit the ancient histories of India, for, except the expeditions of Herakles, of Dionysos, and the later invasion of Alexandros, no army was ever sent out of their country by the Indians, nor did any foreign enemy ever invade or conquer it.' Having mentioned several great conquerors, he says 'Not one of these persons proceeded as far as India, and Semiramis died before her intended enterprise was undertaken. The Persians only approached India when Kyros was marching against the Massagetai. Megasthenes, and a few others, think the stories respecting Herakles and Dionysos to be credible; but the majority of writers, among whom is Eratosthenes, regard them as incredible and fabulous, like the Hellenik stories.' He then quotes the 'boasting speech' of Dionysos in the *Bakchai*, already noticed;[3]

[1] Strabo, xv. 1.
[2] Cyrus.
[3] *Sup.* IV. iii. 2.

the extract from the *Triptolemos* of Sophokles;[1] and the Homerik notice of Nysa;[2] and continues,—'So much respecting Dionysos. But with regard to Herakles, some persons say that he penetrated to the opposite extremities on the west only, while others maintain that he also advanced to those of the east. From such stories as these related above, they gave the name of Nysaeans to some imaginary nation, and called their city Nysa, founded by Dionysos, alleging, as a reason for imposing these names, that the ivy and vine grew there.' He then says that the Sydrakai were said to be descendants of Dionysos, because the vine grew in their country, their kings displayed great pomp, and appeared in public dressed in flowered robes, and accompanied with the beating of drums. 'When Alexandros took, on the first assault, Aornos, a fortress on a rock, the foot of which is washed by the Indos near its source, his flatterers exaggerated this act, and said that Herakles thrice assaulted this rock and was thrice repulsed.' He then observes, with respect to various legends about Herakles in India, 'That these are the inventions of the flatterers of Alexandros is evident;' and adds, 'that the intervening people, those whose country the armies of Dionysos and Herakles must have marched through on their way to India, do not exhibit any proofs of their passage through the country.' Pausanias, as we have seen,[3] differs from him on this point. He concludes,—'Under such circumstances, therefore, we must receive everything that approaches to probability.' In another place, he reviews various writers on India thus,—'Generally speaking, the men who hitherto have written on the affairs of India were a set of liars. Deimachos holds the first place in the list, Megasthenes comes next, while Onesikritos and Nearchos, with others of the same

[1] *Sup.* IV. ii. 1.
[2] *Sup.* II. i. 1.
[3] *Sup.* subsec. i.

class, manage to stammer out a few words of truth. No faith whatever can be placed in Deimachos and Megasthenes.'[1] In justification of this very severe censure, he gives various wonderful stories which they related.

Diodoros, writing about the same time, supplies an account of the traditional campaign of Semiramis against the Indian king Stabrobates. The queen's forces, consisting of about 3,000,000 foot and 200,000 horse, were assembled in Baktria; and at the Indos she defeated Stabrobates, who had raised a larger force. She then crossed the river, but was in turn defeated; and escaped back again into Baktria.[2] Dionysos[3] in ancient times with a western army overran all India, recruited his army at a place called Meros or Thigh, found out the use of wine, built cities, made laws, had a regiment of women with kettledrums, and was finally esteemed as a god.[4] Herakles, too, was born in India, built Palibothra, and was honoured as a god.[5] Semiramis and Kambyses failed to conquer the Aithiopes, whilst Herakles and Dionysos, who overran the world, forbore the attempt.[6] Some persons think that by Dionysos wine only is meant, that his being torn in pieces is symbolical of the vintage process, and that he is said to have been twice born because the wine was destroyed in Deukalion's flood.[7] Others think that he was a man; and others that there were several of the name, the most ancient of whom was called Lenaios, Lord-of-the-wine-press; and Kathapogon, Bearded, because the Indians are bearded; he discovered wine, and overran the world.[8] A third Dionysos, son of Zeus and Semele, marched through the world with a

[1] Strabo, ii. 1.
[2] Diod. ii. 16-19.
[3] The coarse Euemeristic view of Dionysos as a human being, a mighty king and conqueror, appears at its height in the history of Diodoros, but requires no special notice.
[4] Diod. ii. 38.
[5] Ibid. 39.
[6] Ibid. iii. 3.
[7] Ibid. 62.
[8] Ibid. 63.

female army, teaching mysterious rites and ceremonies; and was opposed by Pentheus, Lykourgos, and Myrrhanos, an Indian king. The poet Antimachos, circa B.C. 420, relates that Dionysos, having spent three years in his Indian expedition, returned to Thebai on an elephant.[1] There were great disputes about his birth-place, which was claimed by many nations, and placed by the Homerik poet at Nysa in Arabia. Dionysios of Mytilene, circa B.C. 80, composed a history of the Dionysiak myth, and other kindred subjects;[2] unfortunately this is lost. Dionysos was the most ancient of heroes, and the one who conferred most benefits on men.[3] He occupied three years in his Indian expedition, and returned in triumph on an elephant. Hence were derived the Trieterika, or triennial sacrifices, in his honour.[4]

Subsection III.—Earlier Writers on the Myth.

Apollodoros, B.C. 140, in his *Bibliotheke*, narrates that Dionysos went through 'the whole of India, and set up steles there.'[5] Phylarchos the historian, who wrote a history of Hellas from B.C. 272 to 220, is alluded to contemptuously by Ploutarchos[6] for asserting that Dionysos brought two bulls from the Indians to Aigyptos, one of which was called Apis and the other Osiris. The poet Deinarchos also recounted the Indian exploits of the god, as did Philochoros of Athenai, who was put to death in B.C. 260, and whose *Atthis* was a history of Attike from the earliest times to the year before his death.[7] But the most prominent of the early Hellenik writers on India was Megasthenes, who was sent by Seleukos Nikator, who reigned B.C. 306–280, as ambassador to Sandrokottos,[8]

[1] Diod. iii. 65.
[2] Ibid. 66.
[3] Ibid. iv. 1.
[4] Ibid. 3.
[5] Apollod. iii. 5.
[6] *Peri Is.* xxix.
[7] Vide Philoch. *Frag.* xxix.
[8] Chandragypta.

king of northern India; and whose embassy may be placed about B.C. 300. His *Indika* formed a mine of wealth for subsequent writers; and Strabo, forgetting his earlier and incorrect statement before mentioned, that 'no faith whatever can be placed in Megasthenes,' quotes him again and again as a principal authority. According to Megasthenes, before the time of Alexandros there was a wide-spread report that Dionysos had conducted an expedition against the Indians, and subdued them. About Herakles not so much was said. The city Nysa and Mount Meros were strong proofs of the reality of the Bakchik expedition; ivy grew on this mountain, and the Indians themselves went out to battle beating kettledrums and cymbals. There were not many reminiscences of Herakles in the country.[1] Megasthenes himself, as Strabo notices, believed in the reality of these expeditions. Before the arrival of Dionysos, the Indians were in a barbarous condition; but he taught them to build cities, use the vine, and sow corn, and made laws for them. He also taught them how to yoke oxen, and instructed them in the worship of the gods. There were 153 kings from Dionysos to Sandrokottos, whose reigns occupied a period of 6,042 years.[2] The Indians said that Dionysos preceded Herakles by fifteen generations.[3] Certain Indian philosophers who inhabited the mountains worshipped Dionysos, and those in the plains, Herakles.[4] Polyainos the Makedonian, writing about A.D. 150, in his *Strategemata* quotes from Megasthenes an account of the stratagems of Dionysos in his campaign against the Indians, and also his warfare against the Baktrians.[5] More than a century before Megasthenes, Antimachos in his *Thebais* noticed the Indian expedition of Dionysos, as already mentioned.[6]

[1] Megasthenes, *Frag.* xxi. edit. Schwanbeck.
[2] Cf. Plinius, vi. 21; Solinus, lii. 5.
[3] Megasthenes, *Frag.* xviii.
[4] Ibid. *Frag.* xl.
[5] Ibid. *Frag.* lvii.
[6] *Sup.* subsec. ii.

Earlier writers, who do not allude to the Indians by name in connection with the god, mention Dionysos as a wanderer and as formidable and warlike, though in a special and peculiar way. The Indomachia is occasionally depicted on the Vases.[1] Many of the companions of Alexandros wrote works which more or less treated of Indian affairs; but their productions are lost, though in some cases the substance of fragments is preserved. Amongst these was Kleitarchos, an historian by descent, being the son of the historian Dinon; he wrote an account of the entire eastern expedition of the king. Nearchos of Krete has been referred to; Arrianos freely used his work in the compilation of the *Indike*. Onesikritos of Aigina, who accompanied Nearchos in the voyage back from India as chief pilot, also wrote a history of the Oriental campaigns of Alexandros. Strabo, as noticed, ranks him somewhat above Megasthenes in veracity; but Strabo appears not to have distinguished between what these writers related as their own experience, and what was hearsay evidence: his sceptical mind, too, rejected as absurd many things which are simple enough when rightly understood. Androsthenes, Aristoboulos, and Diognetos were other kindred writers of the same time, and all seem to have agreed in their accounts of the legend of Dionysos Indoletes.

For 170 years before the time of Alexandros, India had been more or less practically known to the Hellenes; and indeed their acquaintance with it may have extended backwards to still remoter periods; but the voyage of Skylax the Karian, circa B.C. 500, down the Indos and homewards by the Red Sea, an expedition which occupied about two years and a half, is the earliest known venture of the kind. Skylax was sent as a kind of special com-

[1] *Sup.* VII. i. Vases Nos. XIX. XXII.

missioner by Darayavush son of Vishtaspa.[1] 'Of the greater part of Asia Darius was the discoverer. Wishing to know whether the Indos emptied itself into the sea, he sent a number of men, and amongst them Scylax of Caryanda, to sail down the river.' Arrived at the sea, 'they turned westward, and, after a voyage of thirty months, reached the place from which the Egyptian king sent the Phoenicians to sail round Libya. After this voyage was completed, Darius conquered the Indians, and made use of the sea in those parts.'[2]

Hekateios of Miletos, who died about B.C. 476, in the second part of his *Periegesis* gave an account of India, for which he was probably mainly indebted to the discoveries of Skylax.[3] Ktesias, the court physician of Artakhshatra[4] Mnemon, and who resided at the Persian court for about seventeen years, also wrote an *Indika*, an epitome of which has been preserved by Photios. Speaking of the satrapies of Darayavush, Herodotos says,—'The Indians, who are more numerous than any other nation with which we are acquainted, paid a tribute exceeding that of every other people, to wit, 360 talents of gold dust. This was the twentieth satrapy.'[5] A commercial intercourse between India and the West had existed from a very remote antiquity; but it is unnecessary in a Dionysiak point of view to allude further to the subject.

Subsection IV.—General Modern Criticism on the Myth.

Numerous writers have treated of this singular myth, and many of them have held that the Indian campaign of Dionysos was 'invented after the conquest of Alexan-

[1] Dareios Hystaspis.
[2] Herod. iv. 44.
[3] Vide Hekateios, *Frags.* clxxiv-clxxix.
[4] Artaxerxes.
[5] Herod. iii. 94.

der.'[1] Schwanbeck, in his remarks on Megasthenes, after noticing that it had often been said that the companions of Alexandros had invented the legend, declares that this circumstance alone could never have given rise to the myth; and well observes, that when the Makedonians arrived in India, as was usual with the Hellenes, they regarded the Indian gods as identical with their own: and he proceeds to contrast Dionysos with Siva, and Herakles with Krishna; not of course as being the same, but as corresponding divinities in the Hellenik and Indian Pantheons.[2] Rolle observes similarly that the Hellenes made Dionysos an Indian divinity, because they found in India traditions and customs which had an analogy with the history of the god, and plants which were sacred to him.[3] To allow that any widely-spread myth or legend was merely an arbitrary invention, would be to contradict the entire philosophy of mythology; there are real foundations and special reasons for all such legends, or their examination would be worthless. Does, then, the circumstance that the companions of Alexandros found in India divinities, which they erroneously identified with Dionysos, and Herakles sufficiently explain the myth, as we have it? Certainly not. It might explain a story that Dionysos had travelled into India and established his cult there; but it would not explain the fact that he is generally represented as the opponent and punisher of the Indians. If, moreover, the legend was anterior to the time of Alexandros, it could not possibly be explained by any knowledge of the Indian divinities gained during his campaigns. But that the legend was so anterior is almost certain, for, not to speak of the quotation from Anti-

[1] Millingen, *Ancient unedited Monuments*, 64.

[2] Schwanbeck, in Megasthenes, 43 *et seq.*

[3] *Culte de Bacchus*, Introduction, 100, iii. 51 *et seq.*; cf. Lassen. *Ind. Alt.* ii. 133; Von Bohlen, *Das Alte Indien*, i. 142; Priaulx, *Apollonius of Tyana*, 7 *et seq.*

machos by Diodoros, which carries it back a hundred years earlier, Megasthenes speaks[1] of 'Ancient histories of India,' wherein apparently the expeditions of Dionysos and Herakles, in which he himself believed, were related. Nor is the fact of the earlier non-mention of the story in such records as we possess of any great importance, since far more has been lost than preserved. As to the argument from silence,[2] critics will do well to notice K. O. Müller's remarks on Pindaros,—'A story may be very old, and yet, at the same time, quite new as a poem. We know that the legend of the sun-god's occupation of Rhodes, celebrated by Pindar in the seventh Olympic Ode, had been recorded in no previous work; in none at least known to the ancient commentators on the poet. But the traditions on this subject do not appear to him the less ancient on that account. "We are told by old traditions of men."'[3] We know also that the idea would not be in any way novel or startling, for Euripides takes the god into Baktria, which immediately adjoined India, *i.e.*, the country of the Indos.[4] Nor does Euripides in the least suppose that the regions of the remote East were the home of the Dionysiak cult, which he describes the god as introducing in the various countries he visited. Is this, then, a mere arbitrary fancy on the part of Euripides, who at times takes liberties with the ordinary versions of myths? Certainly not; for Sophokles, and almost every writer up to Homeros, connects the god, as we have seen, with remote regions and the Outer-world. A review of the whole subject undoubtedly shows that very ancient traditions, not dependent on the discoveries of the followers of Alexandros, connected Dionysos with the far East, of which India was the chief country. Al-

[1] Apud Strabo, xv. 1.
[2] Vide *sup.* sec. vi.
[3] *Scientific Mythology*, 29.
[4] 'India and Sinde are each the "land of the river" (Pictet, *Les Origines Indo-Européennes*, i. 119, 144; Rev. Isaac Taylor, *Words and Places*, 80).

though he is generally represented as marching eastward against the Indians, yet some traditions, such as one noticed by Diodoros, speak of him as being himself an Indian or inhabitant of the farther East, and notice his marching westward. Other writers, therefore, have regarded him as an Indian divinity, whose cult was introduced thence into Hellas. So Mr. C. W. King speaks of 'the mature and bearded figure of archaic art, the Indian *Dionysos*, and the Roman *Liber Pater*, perhaps Siva, under his title Devanisi, for his Mysteries, the Greeks themselves allow, were direct importations from the Ganges.'[1] And again he speaks of 'the great god himself—the grave, bearded, Indian apostle of the Mysteries, perhaps at first the long-gowned Buddhist missionary, traversing Greece with his motley companions from the distant East.'[2] While fully agreeing with Mr. King on the non-Hellenik origin of the god, I am unable to transport Buddhist missionaries into Hellas; and though a few Hellenik writers may have regarded Bakchik rites as introduced from the Ganges, I am unable to discover that they had any good reason for the faith which may have been in them. The difficulties of the subject remain; we can explain them neither by means of the history of Alexandros, nor by arbitrary conjectures of Indian influence in Hellas in prehistoric times. Schwanbeck saw this clearly, and observes, 'Why it has been believed that Dionysos came from the West and fought against the Indians is not yet explained.'

Subsection V.—Suggested Explanation of the Myth.

In so obscure a matter all absolute assertion would be unauthorised; but the following consideration may help to suggest the origin of the myth. The Sun-god,

[1] *Ancient Gems*, i. 263. [2] *Ibid.* 264.

Dionysos, wanders or travels across the sky; whilst upon earth his cult is introduced in various regions by his votaries. In Hellas he arrives from the East; in Kam from the North-east. Phoenicia appears as a basis, but not as the original home, of his worship; and Phoenicia herself obtained her religious-mythology from the Euphrates Valley.[1] If the Dionysiak cult, in any form, obtained in the latter region (and we shall subsequently see that it did), and had been thence extended eastward through conquest or colonization, the circumstance would form an appropriate basis for a legend of the invasion of India by the god. The actual records of this archaic age have not descended to us, but there can be but little reasonable doubt that in very early times the cult of the kosmic Sun-god was carried triumphantly into the remote East, and amongst the primitive inhabitants of India; and that the echo of this great event survives in the persistent myth of the Indian triumphs of Dionysos. The myth evidently alludes to occurrences on earth, for the god's course being from west to east cannot refer to the progress of the sun in the Upper-world. The Indians, or People of the River, are the inhabitants of the far East generally. According to ancient historical tradition, great expeditions had been undertaken from west to east: as that of Ninos against Baktria,[2] and that of Semiramis above mentioned, both of which are connected with the Euphrates Valley. The tradition of the Indians of the Kaukasos, as reported by Philostratos and above noticed, was that Dionysos was 'an Assyrian stranger.' Another idea, possibly also connected with the myth, is that the Indians suffer from and are peculiarly under the sway of the Sun-god,[3] as they dwell in the far East, near the Ocean of the Levant, which is his starting-point and especial home.

[1] Vide *inf.* XI. iv.
[2] Diod. ii. 5, 6.
[3] Cf. Ovid, *Metam.* i. 778.

SECTION VIII.

EIKÔN OR PERSONIFIED IDEA OF THE HELLENIK DIONYSOS.

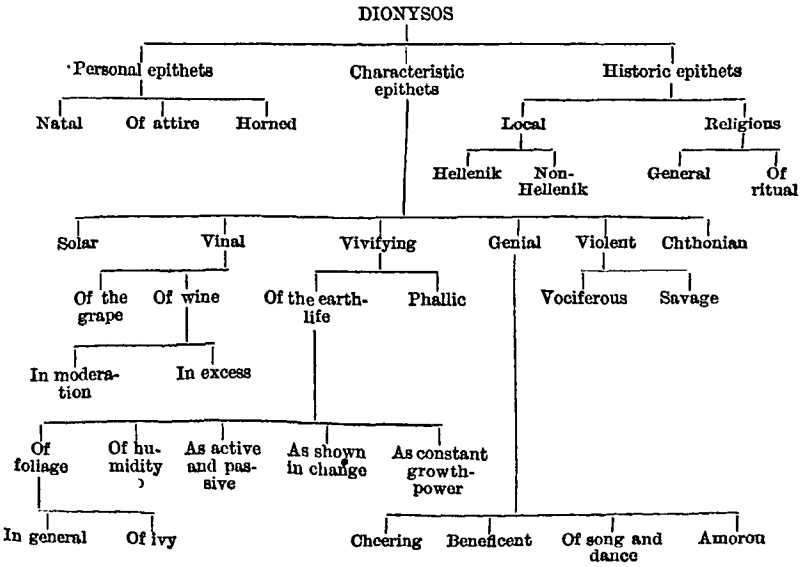
Having now before us the Hellenik materials which combined to form the concept of Dionysos, it is next necessary to crystallize them into a single definite idea; and I shall, as already intimated, arrive at this conclusion by an analysis of the epithets of the god.[1] It must always be remembered that the changes effected by the Hellenes in foreign religious ideas adopted by them were, as a matter of course, very analogous to those which they produced in arts borrowed from the Semitic East. The Dionysos of Athenai is naturally and necessarily as different in development from the Dionysos of Tzur, as a Panathenaik Vase or a portion of the Parthenon is from Phoenician pottery and architecture. Each race in a more marked, as each age in a fainter, degree impresses its peculiar stamp upon its mental, as on its material, porcelain; and the fact, though sufficiently obvious, must be insisted on, as those who deny the truth of the non-Hellenik origin of Dionysos are certain to found an argument upon the vast difference between the god in Hellas and elsewhere. But this is a difference of development, not of origin; of treatment, not of subject. In composing the Dionysiak Myth mankind were in fact writing a treatise upon life; and each revealer of the god shows us his own nature and mental basis. The mysterious principle of nationalities asserts its customary dominion; and Assur, Kam, Phoenicia, and Hellas stamp

[1] Vide *sup.* VIII. i. So the great Rosicrusian, Robert Flood, well adds, 'Philosophi universi conditorem multis appellationibus, cuilibet ejus actionis proprietati convenientibus cognominantes' (*De Natura Infinita*).

their productions with their several trade-marks, as decipherable as the mighty name of Nabukuduruzur upon the myriad bricks of his restored Babili. As the scientific investigator of the architecture of a cathedral determines, according to fixed and certain principles, the age of the various parts of the building from the styles, notes the transitional epochs, and unveils the original design with its alterations and improvements: so the student of religious-mythology, whose domain is man's thought as stimulated by the Seen and his concepts of the Unseen, must work from principles as certain and as fixed in his development of the origin, changes, and progress of the idea of a divinity. Arbitrary speculation and attempts to support previously formed theories are alike worse than useless. The investigator should be first a judge, then an advocate; he decides the question in his own mind, and, if sufficiently satisfied with his conclusions, endeavours, in the next place, to impress them upon others. In England where, speaking generally, the voice of the Bible, *i.e.*, the interpretation put upon it by the majority, has superseded the voice of the Church, numerous attempts have been made to sustain the particular reading for the time being of special passages—attempts often as futile as similar efforts made elsewhere on behalf of a Church. The wish to support the Bible from history at all hazards produced works, learned but grotesque, purporting to show that the doctrine of the Trinity, the Flood of Noah, and other matters alluded to in the Book of Genesis, formed the staple and basis of all religious-mythology. These efforts have perished or remain as fossil specimens of perverted ingenuity; whilst the Book which they were written to support shows its inherent vitality by holding its own in despite of the damaging assistance of ignorant defenders. The lesson taught us is most valuable; namely, not to start with preconceived

ideas, but to arrive at a conclusion by the aid of patient induction alone.

Dionysos, then, stands before us as representing a Semitic original worked out in a different fashion by the Hellenik mind. He is THE KOSMIC SPIRIT OF THE MATERIAL WORLD, son of Zeus the First Cause and All-Father, and Semele the Foundation of Nature. The following Table illustrates the extent and principal manifestations of the concept; whilst the multitudinous epithets of the god group themselves in orderly array under their several headings. In a subject so wide and subtle there is room for great divergence of opinion; and many epithets apply to other phases of character, in addition to the particular phase under which they have been placed.



I. PERSONAL EPITHETS OF DIONYSOS.

1. NATAL—
   - Bougenes
   - Dimetor
   - Dithyrambogenes
   - Dithyrambos
   - Dithyreites
   - Diraphiotes
   - Merorraphes
   - Merotraphes
   - Protogonos
   - Pyrigenes
   - Pyrisporos

Taurogenes
Trigonos.

2. OF ATTIRE—
Bassareus
Chrysomitres
Melanaigis
Mitrephoros
Nebridopeplos
Nebridostalos
Nebrodes.

3. HORNED—
Boukeros
Chrysokeros
Dikeros
Eukeraos
Kerasphoros
Keratophues
Keros
Taurokeros
Taurometopos
Tauromorphos
Taurophues
Tauropos.

II. CHARACTERISTIC EPITHETS OF DIONYSOS.

1. SOLAR—
Antauges
Chrysokomes
Chrysopes
Lampter
Philodaphnos
Psilas
Pyrigenes
Pyriphenges
Pyrisporos
Pyropos.

2. VINAL.
(1) *Of the grape*—
Botryokosmos
Lenaios
Polystaphylos
Protrygaios
Protryges.
(2). *Of wine.*
(a) *In moderation*—
Lysios
Luaios
Methydotes
Methymnaios
Theoinos.
(b) *In excess*—
Choöpotes
Hypnophobes
Oinops
Psychodaiktes.

3. VIVIFYING.
(1) *Of the earth-life.*
(a) *Of foliage.*
(α) *In general*—
Antheus
Amphithales
Dendrites
Ernesipeplos
Eukarpos
Eurychaites
Karpios
Katapogon.
(β) *Of ivy.*
Eukissos
Kisseus
Kissobryos
Kissochaites
Kissodetas
Kissokomes
Kissophoros
Kissos.
(b) *Of humidity*—
Hyes
Phleon.
(c) *As active and passive*—
Dimorphos
Diphues
Mise
Thelymorphos
Triphues.
(d) *As shown in change*—
Aiolomorphos
Isodaites
Polymorphos.
(e) *As constant growth-power*—
Akratophoros
Ambrotos
Brisaios
Erikepaios
Pantodynastes
Phanes.
(2) *Phallic*—
Aigobolos
Choiropsalas
Narthekophoros
Phales
Priapos
Thyrsenches
Thyrsochares
Thyrsomanes
Thyrsophoros
Thyrsotinaktes.

4. GENIAL.
(1) *Cheering*—
Charidotes
Charitodotes
Polygethes.
(2) *Beneficent*—
Eleuthereus
Eubouleus
Euphron
Hygiates
Thesmophoros.
(3) *Of song and dance*—
Choroimanes
Komastes
Melpomenos
Thryambodithyrambos
Thriambos.
(4) *Amorous*—
Ephaptor
Gunaimanes
Hymeneios
Polyparthenos.

5. VIOLENT.
(1) *Vociferous*—
Bakchas
Bakcheios
Bakcheus
Bromios
Eleleus
Eriboas
Eribromos
Euaster
Euios
Iakchos
Mainoles
Mainomenos.
(2) *Savage*—
Agrionios
Dasyllios
Omadios
Omestes
Oreskios
Tauraphagos.

6. CHTHONIAN.
Elilichthon
Rexichthon
Zagreus.

III. HISTORIC EPITHETS OF DIONYSOS.

1. LOCAL.
(1) *Hellenik*—
Kalydonios
Kephallen
Kolonatas
Kresios
Limnaios
Loukianitas
Perikionios
Polites
Thyoneus.
(2) *Non-Hellenik*—
Aithiopais
Bakchos
Indoletes
Nysios
Sabazios.
2. RELIGIOUS.
(1) *General*—
Aisymnetes
Myrionymos
Polyonymos
Polytimetos
Polyumnos
Saotes
Soter.
(2) *Of ritual*—
Amphietes
Liknites
Nyktelios
Nyktipolos
Teletarches
Trieterikos.

Such is the great god; and in all the varied circumstances of 'many-coloured life' and material existence he stands before us. In the earth beneath, with its robe of verdure, buried treasures, and constant growth-power; in heaven above, resplendent with sun and stars; in the feelings of religion; in the relations between the sexes, in love and hatred, in joy and sorrow; in change, in sound, in motion, in light, in heat, he is equally apparent and represented: for he is the personification of the time-life, in its tangled skein of Eden-traces, lurid splendours, transient passions, earthy aims, and decaying beauties.

It remains to consider his name—Deunysos, Deonysos, Dionyxos,[1] Dionûs, or Dionysos. Amongst other conjectures as to its origin and meaning, we find Jehovah-Nissi;[2] 'the Nysaian or ripening god;'[3] Dio-nawsos;[4] Devanisi, a title of Siva;[5] Deunysos, or King of Nysa;[6] Dionysos, or 'the Wanderer;'[7] and the Zeus of Nysa,[8] which latter explanation expresses the general opinion.[9] As the god is foreign in origin, his original name must be foreign also, and be represented by its Hellenik form Dionysos, which undoubtedly possesses a meaning of its

[1] Stesimbrotos, *Frag.* xvi. B.C. 450.
[2] 'My banner,' (*Exodus* xvii. 15).
[3] Preller, apud Cox, *Mythol. of the Aryan Nations*, ii. 296.
[4] Pococke, *India in Greece*.
[5] Mr. C. W. King, *sup.* sec. vii. 4.
[6] Deunos = Basileus (*Etymol. Mag.*; cf. Creuzer in *Dionysos*).
[7] 'He was called Dionysos because he wanders' (διονεῖται, *Orphic Frag.* vii).
[8] Diod. i. 15.
[9] Cf. Rolle, *Culte de Bacchus*, ii. 99; Donaldson, *Theatre of the Greeks*, 36.

own, in addition to the primal signification: for, as noticed, these ancient and wide-spread names are almost invariably replete with meaning; and the Hellenes, whilst adopting foreign terms, frequently supplied Hellenik derivations for them, and understood them as if they had been words originally Hellenik. I do not doubt that the Hellenik meaning of Dionysos is the Zeus, or King, of Nysa; which became to the Hellenes a remote and unknown region, the original seat and birthplace of the god.[1] What, then, is this Nysa, Nyse, or Nissa, of which Dionysos is the king? Nyssa is the post on a race-course, the turning-point; and so becomes equivalent to *kamptêr*, which is a bend, and hence the turning-point on a race-course. Kampe, *i.e.* The-creature-which-bends-itself, is a caterpillar; and Kampes was a drakontic monster slain by Dionysos.[2] The Sun, Helios-Dionysos, is the giant-racer across the heavens; and the Kampes is his course personified, the time-circle, imagined as a vast serpent belted around the world, which he overtakes and slays, *i.e.*, destroys the consumed time, as Chronos devours his children.[3] The distant Nysas, over which the Sun-god rules, are the apparent turning-points in his bright career; when, having reached the goal, he drives his chariot back again on the accustomed path.[4] Zeus, the Sanskrit Dyaus, is the Shining-one or Shiner;[5] and hence the Zeus of Nysa or Dionysos is, Hellenikally, the Turning Shiner, *i.e.* the Revolving Sun. But what, then, is the foreign and

[1] Vide *sup.* II. i. 6; IV. ii. 1; V. iv.; VIII. i. *Nysios.*

[2] Diod. iii. 72.

[3] Vide *sup.* VIII. ii. *Serpent*, No. III., as a symbol of time and eternity.

[4] Cf. Creuzer, *Symbolik*, iv. 23; D'Hancarville remarks: 'Cette sorte de Termes à qui les Latins denoient le nom de *Metae*, portoit celui de Νίσσαι, *Nysses*, chez les Grecs, et le Dieu adoré sous la figure de ces pierres, fut apellé *Denys* ou *Dionysus*.' Nysa as the name of a place indicates the farthest point which any particular expedition reached, and so is always a remote locality. 'C'étoit le *Terme*, la *Borne*, la *Nyse*, de leur expédition' (*Recherches*, i. 27-8, notes).

[5] Cf. Prof. Max Müller, *Lects. on the Science of Language*, ii. 410; Cox, *Mythol. of the Aryan Nations*, i. 327.

original name of the god? This, whatever it be, must necessarily have a solar signification; because the Hellenes, on becoming acquainted with the god, called him, as we see, by a name implying a solar character; which character, therefore, he then possessed. The old Orphik Hymn-writer had in his memory at least an echo of the origin of the god's name, when he explained Dionysos as signifying a hastener across the heavens. And at this point of the investigation we are fortunately assisted by a very eminent Assyriologist, to whom be all praise awarded for his felicitous conjecture. Mr. Fox Talbot, writing on the religious belief of the Assyrians, says,—'This point then seems fully proved, that the Sun received the spirits of just men into a heavenly abode of happiness. The great name of the Sun in Assyrian theology was *Daian-nisi* or *Dian-nisi*, "the Judge of Men." Some years ago I ventured to affirm that this name is the same with the Dionysus of the Greeks.[1] All know that the worship of Dionysus *was derived from the East in very ancient times.* In the early mythologies the name of Dionysus signified the Sun, for Herodotus says that the only god worshipped by the Arabians was Dionysus: now it is certain that the Arabians worshipped the Sun, and the Assyrian records confirm this by saying that tribute was brought by the Queen of the Arabians, who used to worship the Sun.[2] Osiris and Dionysus were the same, according to the judgment of Plutarch. And he quotes from Heraclitus that Dionysus was Hades. But Hades, or Pluto, was fabled to be the judge of departed souls.' He then remarks that the word *Dian* appears in the Hebrew *Dan*, a judge;[3] and proceeds to quote an inscription of Nabukuduruzur: '*Ana Shems Dainu tsiri*

[1] *Transactions, Royal Soc. of Literature*, viii. 297.

[2] Vide *sup.* V. vi.

[3] Cf. *Gen.* xlix. 16.

Bit Dian-nisi bit-zu in Babilim shakish ebus. To the Sun the judge supreme the temple of Dian-nisi his temple in Babylon grandly I built.' Again, he quotes from the annals of an Assyrian monarch, whose 'umbrella of state' is 'dedicated to the Sun,' *Shamas dian-nisi.* Other examples also occur in which the Sun is called 'the great judge of heaven and earth.'[1] Here is revealed the true starting-point of the Dionysiak cult; the ancient and familiar title of the god preserved from age to age, and of unspeakable value in discovering the truth, at length, traced to its original language, gives up its stubborn secret, and pours a flood of light into the dark recesses of occult mythology. The Sun is no longer regarded merely as the first of natural phenomena, the Turning Shiner: he becomes a vast spiritual existence, sentient, seeing and hearing all, rewarding and punishing. He is the just Rhadamanthos, the Supreme Uasar, for the changing personages of the vast and intricate myth bewilder no longer when the clew of the labyrinth is found. 'All,' says Mr. Talbot, somewhat boldly, 'know that the worship of Dionysus was derived from the East.' Then let them in future confess it, abjure their Aryan heresies on the question, agree with Dr. Döllinger that '*Dionysos came from the distant East*;'[2] and with Mr. Murray that 'the belief in the existence and powers of this god *appears to have been borrowed by the Greeks in its primitive form from Oriental mythology.*'[3] Mr. Talbot's opinion is no rash or unfounded conjecture; but, as the reader will perceive, is in the most perfect harmony with the history of the god as traced throughout the investigation, to which

[1] *Trans. Soc. Bib. Archaeol.* ii. 32 *et seq.* So Mr. W. St. Chad Boscawen observes, 'The Sun was also called *dayan nisi*, "Judge of Men"' (*Records of the Past*, vii. 8).

[2] *The Gentile and the Jew in the Courts of the Temple of Christ*, 93.

[3] *Manual of Mythology*, 140.

it forms the appropriate conclusion. Dionysos, as Philostratos has told us, is '*an Assyrian stranger;*' and we must follow him to his Eastern home, if we desire to penetrate further into the recesses of the Great Dionysiak Myth.[1]

[1] The importance of the Sun, and of Dionysos as the solar judge, in Kaldean religious-mythology can scarcely be exaggerated. The Rev. A. H. Sayce, whose opinion in this field of research is of the highest value, remarks: 'The more the Babylonian mythology is examined, the more solar is its origin found to be; thus confirming the results arrived at in the Aryan and Semitic fields of research.' Except Anu and Hea, 'the great deities seem all to go back to the Sun' (*Trans. Soc. Bib. Archaeol.* ii. 246, note). Again, he observes, 'As in the case of other nations, the Sun had been the chief object of worship, and the larger portion of the mythology accordingly grouped itself about the Sun-god and the numberless forms which he had assumed. The more I examine the Accadian mythology, the more solar does its character appear. Its several personages are mostly forms of the Sun' (*Ibid.* iii. 165–6).

CHAPTER X.

THE INTRODUCTION OF THE DIONYSIAK CULT INTO HELLAS.

SECTION I.

THE KABEIROI OF SAMOTHRAKE.

HAVING explained the idea and meaning of the concept of Dionysos and the quarter whence it originated, I will next consider its introduction into Hellas, *i.e.*, the abode of the Hellenes wherever they might dwell, either as autochthons or colonists. The investigation is strictly historical, but presents two marked divisions, namely, (1) the actual history of the Phoenicians and other Semitic intruders and influences on the Inner-world; and (2) echoes of this history, as preserved in mythic legend. The knowledge of Oriental chronology will ultimately, perhaps even in a few years, have advanced sufficiently to supply us with a probable system of dates; at present these are wanting, and, as it is of course folly to be positive in assertion in the absence of evidence, we can only approximate; but it may be observed, that the want of an exact chronology in no way affects general principles of interpretation. A general principle in historic mythology, like a rule in the mathematics, enables us to resolve many particular cases with equal facility. The reader will easily distinguish between the coarse Euemerism which is here rejected, *e.g.*, that Zeus was a king of Krete;* and the delicate Euemerism which is retained and defended, *e.g.*, that a

son of Poseidon denotes a person who, being connected with a foreign divinity, in some way represents foreign influence. It is not my intention to allude at length to the familiar general outline of Phoenician colonization on the shores and in the islands of the Aigaion; but to illustrate the introduction of the Dionysiak cult into these localities by particular instances, the first of which shall be the mysterious worship of the Kabeiroi of Samothrake.[1] The subject may be well introduced by a quotation from the gifted author of *The Mythology of the Aryan Nations*, from whom, as we are here on Semitic ground, I shall unfortunately have to dissent. Mr. Cox observes, 'With the name of Rhea are connected the mystic beings known as the Kouretes, the Korybantes, the Idaian Daktyloi, and the Kabeiroi. Into the ethnological speculations of which these names have been made the subject *it is unnecessary to enter*.' Why? Are the speculations objectionable 'as such,' as Bishop Butler would say; or is it their ethnological character which makes them so? A considerable amount of speculation is absolutely necessary in dealing with such subjects, and indeed Mr. Cox's own work is of necessity replete with it. As to ethnological speculations, they must involve philological speculations, and without these what would become of the Natural Phenomena Theory? Let us take the name Kabeiroi; Casaubon long ago derived it from the Semitic *Kabir*, powerful, its undoubted origin; and other early investigators, as Castel, Bochart, Marsham, and Jablonski, were of the same opinion.[2] Here, then, we have a Semitic name to com-

[1] On this subject generally, vide Tobias Gutberlethus, *De Mysteriis Deorum Cabirotum*, 1703; Lobeck, *Aglaophamus*, 1202-95; Faber, *On the Mysteries of the Cabiri*, a work which is valuable as containing much information on the subject, but useless as a guide, being utterly disfigured by ridiculous views about the Deluge and the false etymologies current in the earlier part of the present century; Schelling, *Ueber die Gottheiten von Samothrace*.

[2] Cf. Lobeck, *Aglaophamus*, 1282, note, 'Id vero non persicum esse sed arabicum Kabir (magnus), unde voca-

mence with. The divinities of Samothrake were therefore either of Semitic origin, or else were recognized and adopted by Semites. But the elder East gives divinities to the younger civilizations of Hellas and Roma; she does not receive from them. Mr. Cox continues, 'In the absence of all historial evidence it is as useless to affirm, with Dr. Thirlwall, as it is unnecessary to deny, that the name Telchines is only another name for the historical Phenician people, or that the legends related by them embody recollections of arts introduced or refined by foreigners who attracted the admiration of the rude tribes whom they visited.'[1] And he proceeds to remark that the art of the Telchines is that of Hephaistos, and that they are called sons of Poseidon. Mr. Cox here does not observe that either his objections to the higher Euemerism are of no validity; or, that if valid, they are fatal to the system which he supports. It is quite true that, *in the absence of all historical evidence* on the matter, we could only hold our peace, but it is not correct in fact to assert that all such evidence is absent. Both Poseidon and Hephaistos can be traced to Semitic origins, and the arts attributed to the Telchines are merely those which were possessed by Phoenicians. There is abundance of historical evidence of various delicate kinds; but what, on analysis, Mr. Cox apparently means is, that the history of the Telchines, *i.e.*, the facts which Telchin legends are based upon, has not been preserved to our time in the pages of a Thoukydides or a Polybios. Certainly not: but if this consideration has any validity, it is fatal to Mr. Cox's own theory on the subject, for he is arguing that

bula Gueber et Giaur;' Sir G. Wilkinson, in Rawlinson's *Herod.* ii. 80: 'The name Cabiri was doubtless derived from the Semitic *kabir*, great;' Lenormant, *Ancient History of the East*, ii. 221: 'The Cabirim, or powerful ones;' Faber, *The Mysteries the Cabiri*, i. 5: 'Cabirim, the mighty ones'; Rolle, *Culte de Bacchus*, i. 187; Movers, *Phönizier*, i. 652: 'Kabirim, the mighty ones.'

[1] *Mythology of the Aryan Nations*, ii. 313; *sup.* IV. iii. 2.

the Telchines and a dozen other different mysterious personages are merely Clouds. No historical evidence of the kind Mr. Cox seems to refer to could be marshalled in support of such a proposition, and we might therefore read his words thus:—'In the absence of all historical evidence, it is as useless to affirm with Mr. Cox, as it is unnecessary to deny, that the name Telchines is only another name for the Clouds.' Mr. Cox's canon as to historical evidence would therefore be fatal to his own theory. But on the merits of the case, he would doubtless reply that he had most important evidence derived from comparison of mythologies, from philological research and otherwise, in fact, abundance of historical evidence of various delicate kinds, in support of his views. Thus it will be observed that both parties to the question appeal to history in her subtler phases to confirm their respective opinions; and the reader must judge on the entire circumstances of every case in whose favour the testimony of history is recorded. These considerations entirely dispose of any off-hand attempt to overturn true Euemerism, as being unsupported by historical evidence. I shall not of course attempt to show directly that the Kabeiroi are *not* the Clouds, (to whose cult Mr. Cox is as devoted as the Sokrates of the *Nephelai*); but, by endeavouring to illustrate the real nature of the divinities of Samothrake, shall hope indirectly to resolve these cloudy theories into their kindred air.

The Kabeiroi of Samothrake have greatly puzzled investigators, both ancient and modern, and after weary search and much comparison of conflicting authorities, 'the first thing which you find you know is that you know nothing.' But as we can now approach the subject from a point of vantage, we shall not find much difficulty in penetrating into the mystery as far as it is necessary or useful to do so. I will first notice the allusions in Strabo

to these personages. He remarks:—'The gods worshipped in Samothrake, Kyrbantes and Korybantes,[1] the Kouretes and the Idaian Daktyloi are said by many to be the same as the Kabeiroi, although they are unable to explain who the Kabeiroi were.'[2] 'Samothrake was inhabited by the brothers Iasion and Dardanos. Dardanos removed from Samothrake, and built a city at the foot of Mount Ida. He taught the Troians the Samothrakian mysteries. Samothrake was formerly called Samos.'[3] Dardanos, Iasion, and Harmonia were the children of Zeus and Elektra. Zeus discovered the Samothrakian mysteries to Iasion, and Kadmos, arriving there in the course of his wanderings, married Harmonia.[4] Demeter loved Iasion,[5] and gave him corn; he married Kybele, and became the father of Korybas. The gods were present at the nuptials of Kadmos and Harmonia, to whom Athene gave a necklet and starry peplos.[6] Strabo, for whom the subject appears to have possessed a certain fascination, gives a dissertation of some length upon the Kouretes and kindred beings;[7] in which he quotes the statement of Archemachos, who wrote several works connected with Euboia, that Chalkis was an ancient settlement of theirs. He proceeds:—'There is a very great variety in these accounts. According to some, the Korybantes, Kabeiroi, Idaian Daktyloi, and Telchines are represented as the same persons as the Kouretes; according to others, they are related to, yet distinguished from, each other by some slight differences; but to describe them in general terms, they are inspired with an enthusiastic and Bakchik phrensy, which is exhibited by them as ministers at the celebration of the sacred rites;

[1] The Korybantes and Kouretes have been already sufficiently referred to, *sup.* IV. iii. 2.
[2] Strabo, vii. *Frag.* li.
[3] Ibid. *Frag.* l.
[4] Diod. v. 48.
[5] Cf. *Od.* v. 125.
[6] Diod. v. 49.
[7] Strabo, x. 3.

so that these ceremonies [*i.e.*, orgiastic dances, with shouts and the sound of musical instruments] are nearly the same as those that are performed among the Samothrakians in Lemnos, and in many other places; since the ministers of the god are said to be the same.' He then alludes to the intricate blending of the rites of Rhea, Kybele, Dionysos, and Sabazios, and remarks: 'From the song, the rhythm, and the instruments, *all Thrakian music is supposed to be Asiatic.*' Those who regard the whole of Asia as far as India as sacred to Dionysos, refer to that country as the origin of a great portion of the present music. One writer speaks of 'striking forcibly the Asiatic kithar.' He next refers to the nine Telchines of Rhodos who accompanied Rhea to Krete, and one of whom was Korybas. They were said to be the children of Helios and Athene, or of Zeus, or of Kronos, or to be the same persons as the Kabeiroi; that they went away to Samothrake, which was formerly called Melite, but their lives and actions are mysterious. The Skepsian,' *i e*, Demetrios of Skepsis;[1] 'who has collected mythic stories of this kind, does not receive this account, because no mysterious tradition about the Kabeiroi is preserved in Samothrake, yet he gives the opinion of Stesimbrotos of Thasos,' who wrote on the Homerik Poems and also composed several historical works,[2] to the effect that the sacred rites in Samothrake were celebrated in honour of the Kabeiroi.[3] Akousilaos the Argeian, who wrote about B.C. 525, 'mentions a Kamilos, the son of Kabeire and Hephaistos; who had three sons Kabeiroi, and three daughters the nymphs Kabeirides.'[4] According to Pherekydes, there sprung from Apollon and Rhytia nine Korybantes, who lived in Samothrake; and from Kabeire, the descendant of Proteus and Hephaistos, there were three

[1] Vide Vol. I. 131.
[2] Cir. B.C. 450.
[3] Stesimbrotos, *Frags.* xiii. xiv.
[4] Akousilaos, *Frag.* vi.

Kabeiroi and three nymphs Kabeirides, and that each had their own sacred rites. But it was at Lemnos and Imbros that the Kabeiroi were more especially the objects of divine worship, and in some of the cities of the Troad; their names are mystical.'[1] Herodotos mentions that there were at Memphis temples of the Kabeiroi, as well as of Hephaistos, which were destroyed by Kambyses.[2] As to the Daktyloi, 'Sophokles[3] supposes, that the first five were males, who discovered and forged iron, and many other things which were useful for the purposes of life; that these persons had five sisters, and from their number had the name of Daktyloi. Different persons relate these myths differently. They differ both with respect to the number and the names of these; some of whom they call Kelmis and Damnameneus[4] and Herakles and Akmon. All writers suppose them to have been magicians.'[5] Herodotos, speaking of an unnamed peculiarity which the Kamites observed in their statues of Hermes [Tet], remarks, 'Whoever has been initiated into the mysteries of the Cabiri will understand what I mean. The Samothracians received their mysteries from the Pelasgi, who, before they went to live in Attica, were dwellers in Samothrace and imparted their religious ceremonies to the inhabitants. The Athenians, then, who were the first of all the Greeks to make their statues of Mercury [Hermes] in this way, learnt the practice from the Pelasgians; and by this people a religious account of the matter is given, which is explained in the Samothracian mysteries.'[6] The Phrygian and Lydian cult of Atys also obtained at Samothrake;[7] and, conversely, Phrygia was sacred to the Kabeiroi.[8]

[1] Cf. Pherekydes, *Frag.* vi.
[2] *Sup.* V. v. 5.
[3] In a lost Play, *The Deaf Satyrs* (Falconer).
[4] The Sun, cf. *sup.* IX. iii.
[5] Strabo, x. 3.
[6] Herod. ii. 51.
[7] Loukianos, *Peri tes Syries Theou*, xv.
[8] Paus. i. 4.

Out of this apparent chaos we may gather:—

I. The Kabeiroi and other personages named are connected with, but distinguished from, each other 'by some slight differences.'

II. The Kabeirik cult, although centering in Samothrake, was wide spread, obtaining in many islands of the Aigaion, and on its shores. Also in Asia Minor and Makedonia.[1]

III. Harmonia and Kadmos, Kadmilos, Kasmilos, or Kamilos, are connected with them.

IV. Their numbers, though variously stated, appear to have been either three, seven, or eight; thus Hephaistos, Kamilos, three Kabeiroi, and three female reflections. In Kam the family appears as Ptah and his seven sons.

V. The image of Hermes-Kadmilos was peculiarly formed in Kam, Samothrake, and Athenai. This peculiarity, as noticed, was its ithyphallic character; and, as we have seen, such image statues in reality represented Dionysos.[2]

VI. The Kabeirik cult is only found in regions within Phoenician and other Semitic influence.

To continue the investigation. The Scholiast on the *Argonautika* of Apollonios of Rhodos informs us that Mnaseas[3] held that the number of the Kabeiroi was three, Axieros or Demeter, Axiokerse or Persephone, and Axiokersos or Haides. There was also a fourth, Kasmilos, whom Dionysiodoros[4] identified with Hermes;[5] and the Scholiast adds, that 'the two male Kabeiroi were Zeus the elder and Dionysos the younger.'[6] I have already partly alluded to this explanation, and have shown that Axiokersos is the Worthy-horned-god or Dionysos, as

[1] Cf. Lobeck, *Aglaophamus*, 1256.
[2] *Sup.* VII. ii.
[3] Vide Vol. I. 121.
[4] An Alexandrine Grammarian, who wrote on the Homerik Poems.
[5] Cf. Lobeck, *Aglaophamus*, 1221.
[6] *Ibid.* 1229.

indeed the Scholiast here expressly calls him, his reflection Axiokerse being the Worthy-horned-goddess, whom we have so frequently encountered,[1] and Axieros the Worthy One, or as the Scholiast sufficiently well explains, Zeus, *i.e.*, El. The personages being Semitic, we of course understand that Demeter, Persephone, and Haides were the three divinities who, in the Hellenik Pantheon, according to the opinion of Mnaseas, corresponded most nearly with the potencies of Samothrake, the earth-goddess and the lord and the queen of the Under-world in all their varied meanings. And the learned Alexandrine was fairly right; he found out all he could. Trinity in Paganism there is none, but Triads many; and we have here in this great Kabeirik Triad, Divinity and the expression of its potency in the guise of secondary divinities, male and female, the active and passive forces of nature.[2] A fourth mysterious being attends on these as their minister, 'Casmillus administer diis magnis.'[3] 'Taaut-Kadmus-Hermes-Mercury-Anubis, the antique impersonation of Thought.'[4] Again, we meet with the Triad of Samothrake in a notice by Plinius that the celebrated sculptor Skopas, B.C. 395–50, made statues of a Venus [Aphrodite], a Pothos or creating principle requiring to be satisfied by action,[5] and a Phaethon or Shining One, 'which are venerated at Samothrake with the most august ceremonials.'[6] 'The Semitic word *Kabir*,' remarks Sir G. Wilkinson, 'is a title applied to Astarte.'[7] Here on perfectly independent testimony we arrive at exactly the same peculiar result. We have

[1] Vide sup. IV. iii. 2; VI. i. 1; IX. iii. *Taurokeros.*

[2] Cf. Tertullianus, *De Spectaculo*, Book viii.: 'Tres arae trinis diis parent, magnis, potentibus, valentibus, eosdem Samothracas existemant.'

[3] S. Augustinus, apud Lobeck, *Aglaophamus*, 1245.

[4] *Literary Remains of Emanuel Deutsch*, 181–2. Every line of this great but illfated scholar is worthy of the deepest attention. Who will now reveal the depths of the Talmud?

[5] Cf. Sanchou. i. 1.

[6] Plinius, xxxvi. 4.

[7] Rawlinson, *Herodotus*, ii. 80.

Divinity, source of deities, Pothos; male, solar activity, the horned or rayed Phaethon, the Shining Sun; and the horned female power, queen of love and generation, Aphrodite-Astarte, kosmogonic passivity. Somewhat similar, again, were the views of Varro, the most learned of the Romans, who lived B.C. 116–28, and out of whose 490 works two only survive. S. Augustinus speaks of him as attempting to refer all gods 'to heaven and earth;' and quotes his remark, 'Heaven and earth are the two origins of the gods, on which account they are called celestials and terrestrials.' The Bishop proceeds: 'He says that the heaven is that which does, and the earth that which suffers, and therefore attributes the masculine principle to the one, and the feminine to the other, not considering that it is rather He who made both heaven and earth who is the maker of both activity and passivity.' Varro, however, probably regarded the personified heaven only as a symbol of active force, and the personified earth as a symbol of passive force, like the Hesiodik Ouranos and Ge; and he doubtless would have admitted the existence of Zeus-Axieros, El-Elion. 'On this principle he [Varro] interprets the celebrated mysteries of the Samothrakians, and promises that he will expound these mysteries, which have not been so much as known to his countrymen. Then he says that he had from many proofs gathered that, in these mysteries, among the images one signifies heaven, another the earth, another the patterns of things ("exempla rerum"), which Plato calls ideas. He makes Jupiter to signify heaven, Juno the earth, Minerva the ideas.'[1] The three beings here alluded to are Axiokersos, the active potentiality, whom he calls Jupiter; Axiokerse, the passive potentiality, or Juno; and Kasmilos, thought or idea, whom he suitably enough, although incorrectly in a mytho-

[1] *De Civitate Dei*, vii. 28.

logical point of view, called Minerva.[1] The general result stands thus:[2]—

Authorities.	I. *Hellenik explanation.*			
	Axieros	Axiokersos	Axiokerse	Kasmilos
Mnaseas . . .	Demeter	Haides	Persephone	
Dionysiodoros . .				Hermes
Schol. Apollon. Rhod.	Zeus	Dionysos		
Skopas . . .	Pothos	Phaethon	Aphrodite	
	II. *Roman explanation.*			
Varro . . .		Jupiter (*heaven*)	Juno (*earth*)	Minerva (*the ideas*)
	III. *Result.*			
	Divinity	Life-power (*active*)	Life-power (*passive*)	Thought

The only absolute error here is that of Mnaseas in making Demeter represent Axieros.[3] The remainder of the entire interpretation is really quite harmonious. First comes the unseen Supreme, from whom all things proceed. Secondly, the solar king of the Under-world, lord of active vitality and kosmic spirit of the material universe, Haides-Dionysos-Taurokeros-Axiokersos-Rhadamanthos. Thirdly, the queen of the earth and of the Under-world, lady of passive vitality and reflection of her lord, Persephone-Axiokerse-Astarte. Fourthly, Hermes-Minerva or Thought personified, mighty messenger of the gods to man. But all these names, with the exception of two, Dionysos and Kasmilos,[4] are Aryan; for the Aryans

[1] 'A name which Professor Max Müller connects with *mens*, the Greek *μένος*, and the Sanskrit *manas*, mind' (*Mythology of the Aryan Nations*, i. 445).

[2] Creuzer's Table of the Kabeiroi, in the *Symbolik*, is exceedingly confused.

[3] 'The first name cannot possibly be rightly interpreted, because the word is evidently masculine' (Bunsen, *Egypt's Place*, iv. 446).

[4] 'Kadmi-El, he who stands before the face of God, according to the Chaldean mode of designation, equivalent to the messenger (angel) of the countenance in the Bible (Bunsen, *Egypt's Place*, iv. 231). The herald messenger Hermes-Mercury (cf. Schol. in Lykoph. 219: 'Kadmilos and Kadmos, who is Hermes'). On this identity, vide O. Müller, *Orchomenos und die Minyer*, 119, 226; Lenormant, *Les Premières Civilisations*, ii. 323. 'Tuscos Camillum appellare Mercurium' (Macrobius, *Saturnalia*, iii. 8).

have applied to the foreign gods the names of corresponding divinities of their own, and Axieros and the other two are not original Kabeirik appellations, but Hellenik interpretations of these unknown names.[1] Such, then, are the mighty gods of Samothrake, the Kabeirik Triad, for the fourth is of the three and pervades them all.

But the Kabeiroi also appear as seven or eight. And here is the connecting link between the kosmogonic basis and the astral significance of the myth. They are the children of Ptah-Hephaistos, the Opener or Energizer of the Kosmos;[2] and consist of Kasmilos and three sons and three daughters. In the Phoenician Pantheon of Sanchouniathon we find two personages called Misor the Redeemer, and Sydyk the Just. 'Taautos, whom the Egyptians call Thôôth, the Alexandrians Thoyth, the Hellenes Hermes, was the son of Misor.' He invented the art of writing. 'But from Sydyk proceeded the Dioskoûroi[3] or Kabeiroi, or Korybantes, or Samothrakians. These, they say, first invented navigation.'[4] Again, he says that the descendants, *i.e.*, votaries, of the Kabeiroi put to sea, having built ships; and constructed a temple near Mount Kasios,[5] which is not far from the mouth of the Orontes.[6] And at the conclusion of the first book, he says, 'And these things the seven sons of Sydyk, the Kabeiroi, and their eighth brother Asklepios, first of all set down in their records as the god Taautos enjoined them.'[7] Berytos, moreover, is given 'to Poseidon

[1] 'What was the real Phoenician name for the Kabiri? Doubtless the word which Herodotus writes Pataikoi' (Bunsen, *Egypt's Place*, iv. 227).

[2] Vide *sup.* V. v. 5.

[3] This is erroneous. The Dioskouroi are Aryan personages.

[4] Sanchou. i. 4.

[5] Ibid. 6.

[6] There is also another mountain of the name near Pelousion, in Aigyptos. 'The meaning of this statement, therefore, is equivalent to the tradition that the Kabiric worship, the kosmogonical religion, was imported into Egypt in very early times by the Phoenicians' (Bunsen, *Egypt's Place*, iv. 347).

[7] Sanchou. i. 8.

and the Kabeiroi.'[1] The Kabeiroi, therefore, according to the Phœnician Theogony, are seven in number, with an eighth; are connected with Poseidon and Hephaistos, Semitic divinities; and, having invented navigation, from their head-quarters in Phoenicia disseminate their cult by sea to Kam on the one side, and to Samothrake on the other. Now what are Ptah and his sons? 'Ptah, the Opener,[2] with his seven kosmogonical forces clearly represent the Semitic week of seven days, the periods of a phase of the moon, and the seven great constellations of the solar system, or rather, according to the views of the ancients, of the terrestrial system.'[3] 'Ptah is the Great God with the seven protecting strong gods (Kabiri), who were worshipped in the inmost shrine of his temple at Memphis. Esmun,' called Asklepios by the Hellenes, 'is among the Phoenicians the Eighth, as being the chief of the seven Kabiri. Esmun certainly appears in the modern mythology as Thoth [Hermes], the assistant or manifestation of the seven; but his original position in Phoenicia, as well as Egypt, is kosmogonical. We can only consider him to be a final embodyment, which as first cause was originally termed father, Ptah with his seven children.'[4] 'The numbers seven and eight are explainable by the oldest kosmogonical system and primitive worship of the seven children of Ptah-Hephaistos. Seven is neither an accidental nor an ideal number: it represented the universe by the planetary solar cycle; the five planets with the sun and moon being symbolical of

[1] Sanchou. i. 7.

[2] He 'as the Semitic Demiurge opens the kosmic egg;' and 'is represented turning the egg on a potter's disk' (Bunsen, *Egypt's Place*, iv. 229). With the name Ptah, the Revealer, may be compared Pethor (Heb. *pathar*, to reveal, applied to dreams, &c.) the Mesopotamian (cf. *Deut.* xxiii. 4) residence of Bileam (cf. I. *Chron.* vi. 70, where this form of the name is used in the Authorised Version), the wise Kaldean, Bilu-ummu ('Bel-is-the-Mother.' *Heb. am*; applied to an androgynous divinity), 'the man whose eyes are open' (*Num.* xxiv. 3).

[3] Bunsen, *Egypt's Place*, iv. 356.

[4] *Ibid.* 346.

the kosmogonical powers of the universe, the unity of which is called the Father of the Strong, or the Soul of the World. Thoth, the God of Sesennu, the city of the eighth, is always represented, in connection with the seven gods, as the one who reveals himself. Thoth, the Word, is the Unity which has become the Assistant, the Revealer.'[1] In Assur, as well as in Samothrake, Phoenicia, and Kam, seven was a sacred number;[2] and the Assyrian 'song of the seven Spirits' has already been given.[3] The subject, although undoubtedly somewhat intricate, is not really difficult; the three and the four, the seven and the eight, harmonize thus, and are thus regarded:—The Kosmos is primarily considered as being triadic, and consisting of Divinity, Activity, and Passivity, with the subtle chain of Thought, which, invisible as the fetters of Hephaistos, binds them together. But it has equally a septenary aspect, which is best illustrated by example. As the kosmogonic Dionysos becomes peculiarly connected with the Sun, the most remarkable phenomenon of the world; so the children of the kosmogonic Ptah become peculiarly connected with the seven planets, Sol, Luna, Mars, Jupiter, Venus, Mercury, and Saturn, which stand forth as protagonistic symbols of the whole. Hence the astral element in the myth. Septenarism, however, meets us not merely in these, but continually. In the days of the week; in the notes of music; in the seven colours, Or, Argent, Gules, Azure, Vert, Purpure, and Sable; in the seven precious stones, Topaz, Pearl, Ruby, Sapphire, Emerald, Amethyst, and Diamond; in the seven metals, Gold, Silver, Iron, Tin, Copper, Quicksilver, and Lead; in the seven elements, Light, Water, Fire, Air, Life, Thunderbolt, and Earth;

[1] Bunsen, *Egypt's Place*, iv. 323. Bunsen's investigation of the Phoenician Kosmogony and Theogony is singularly profound, and an admirable study.

[2] Cf. *Trans. Soc. Bib. Archaeol.* ii. 58.

[3] *Sup.* V. v. 5.

in the Seven Ages of man, made up of his seven tens of years, every seventh year of which was 'conceived to carry some altering character in temper of mind or body'; in the seven victims of the Minotauros; in the seven compartments of the Minotaurik idol; in the seven gates of the Kabeirik and Phoenician Thebai; in the Mosaic days of creation; in the Arkite sevens of beasts and of fowls; in the seven kine and ears of corn of Pharaoh's dream; in the mysteries of the seven stars, the seven evil spirits, and the seven spirits of God; as connected with perfection and completion, as instanced in the seven bowings of Jacob before Esau, the seven sprinklings of the blood by the Levitical priest, the seven-fold washing in Jordan, the seven times repeated fall and rise of the just man, the seven-fold trial and purification of silver, the seven-fold heating of Nabukudruzur's furnace, and the seven times or years which passed over him during his punishment; the seven times of daily praise to God, mediaevally, Matins, Prime, Tierce, Sext, Nones, Vespers, and Compline; the seventy times seven of forgiveness; and in innumerable other instances, we have the ever-recurring number.[1] The application of

[1] Vide Mr. Fox Talbot, on 'The holy number Seven,' in *Trans. Soc. Biblical Archaeol.* ii. 58, 59. Hermippos of Berytos wrote a book *On the number Seven*, 'regarding it as holy.' Clemens Alexandrinus says, that 'the whole world revolves in Sevens;' and remarks that the Pleiades, the Stars of the Bear, the phases of the moon, the tones of the ancient lyre, the organs of the senses, and the princes of the angels, are all seven in number. (*Strom.* vi. 16). Canon Rawlinson refers to an Oriental poet, who 'describes a seven-bodied palace, built by Bahram Gur,' nearly in the same way that Herodotos describes the seven-circled city of Agbatana, with its battlements coloured white, black, scarlet, blue, orange, silver, and gold (Herod. i. 98). 'The palace dedicated to Saturn was black—that of Jupiter, orange—of Mars, scarlet—of the Sun, golden—of Venus, white (cf. Keltic *guen*, white, happy)—of Mercury, azure—and of the Moon, green, a hue which is applied by the Orientals to silver' (vide Rawlinson, *Herodotus*, i. 193). The seven platforms of the great temple at Borsippa were coloured similarly (vide Fergusson, *Handbook of Architecture*, 183). For further considerations on the number Seven, vide Beausobre, *Histoire critique de Manichée et du Manichéisme*, 1734, ii. 500; C. W. King, *The Gnostics*, 62; H. Jennings, *The Rosicrucians*, 194.

the three Kabeiroi, as broadly representing Ether, Spirit, and Matter, to the material world, composed of the four ancient elements, Earth, Air, Fire, and Water, would again produce the seven kosmogonical forces, which reveal themselves in Light, Heat, Force, Motion, Sound, Weight, and Life.

I will conclude this notice of Dionysos in connection with the Samothrakian Kabeiroi with a glance at the historical aspect of the matter. We have seen that the island of Samothrake, *i.e.*, the Thrakian Samos, to distinguish it from the southern Samos, was anciently called Samos and Melite. Samos is a Phoenician word, signifying the 'Lofty,'[1] in allusion to the mountains on the two islands. Those of Samos rise to the height of 3,730 feet, whilst the highest point in Samothrake is 5,250 feet in height. Melite or Malta signifies in Phoenician the 'Place of Refuge.'[2] The majority of the islands in the Aigaion have had many names, having been occupied by different peoples at various periods. It will be remembered that Herodotos speaks of the Pelasgoi as dwellers in Samothrake and votaries of the Kabeirik cult. On this point Bunsen remarks, 'The Hellene received through the Pelasgi some Asiatic traditions about the Gods, who had become heroes in his eyes, and symbolical myths and ceremonies to which he had given new life, and which he clothed in an intellectnal form before the days of Homer. *These traditions are certainly Semitic, and indeed Phoenician.*'[3] Movers remarks that, 'Phoenician elements in the cult on Samothrace and on Lemnos can be proved.' He speaks of the great fame in antiquity of the temple on the former island, and of the ancient custom that mariners about to undertake the dangerous voyage on the sea euphemistically called the

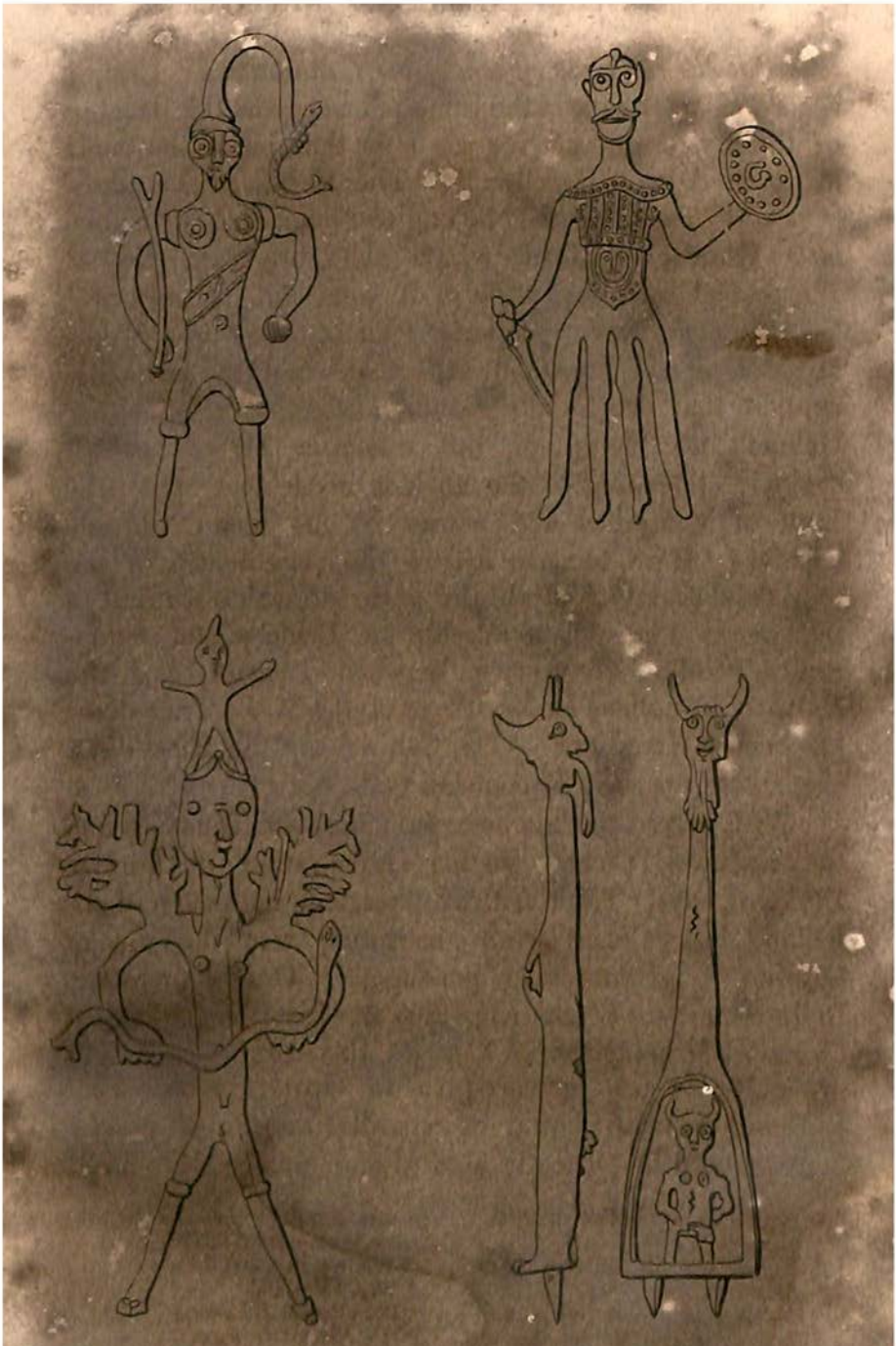
[1] Rev. Isaac Taylor, *Words and Places*, 92, and authorities cited.

[2] *Ibid.* 94.

[3] Bunsen, *Egypt's Place*, iv. 441.

Euxeinos, *i.e.*, Favourable-to-guests, called first at Samothrake, and underwent certain purifications and performed certain ceremonies which placed them under the protection of the Kabeirik divinities of navigation. Again, he says, 'Other traces of former activity of Phoenicians in these regions are obtained from the Kabeirik cult of Samothrace and Lemnos. The cult of these primeval gods originated not only from Phoenicians, but also from other Semitic races. Asia Minor and the neighbouring islands, namely, Samothrace, Lemnos, Troas, Phrygia, Lydia, Kappadocia, Pontus, Lycia, and Caria where the Kabirik cult is everywhere discovered, have all, some partly, others altogether, received the same *from Aramaic regions*, and appropriated it mingled with native forms of cult. The territories of Asia Minor, more particularly the earliest cultivated states of Kappadocia, Lydia, Phrygia, and Troas, remained since ancient times under the overwhelming influence of Central Asia, of which most unmistakable proof is given in their history, religion, and entire civilization. *Assyrian gods came very early into Samothrace* from the regions of Pontus. A Phoenician element in the cult is Kadmos, whom the legend leads out of Phoenicia to the island.'[1] M. Lenormant remarks, 'The seven planets were considered [in the Phoenician religion] as special Baalim, and worshipped under the generic name of Cabirim. They were eight in number, although only seven planetary bodies were then known; but the eighth, Esmun, invisible to mortal eyes, was supposed to be the connecting link of the seven others, the one approaching nearest to the primordial Baal. He was supposed to preside over the laws and harmony of the universe, and in this respect was the same as Taaut, the legislator.'[2] 'The Cabiri of Lemnos, Imbros, and Samothrace *be-*

[1] *Phönizier*, ii. 280 *et seq.* [2] *Ancient History of the East*, ii. 221.



KABEIROI FROM SARDINIA.

DIONYSOS MELQARTH AND DIONYSOS ADON.

longed to the religious system of the Canaanites.'[1] Esmun, according to Rolle, 'is the same personage as the Bacchus of the Mysteries, and we see now that he is the same as Atys, Adonis, Iacchus.'[2] 'The Kabiri or Pataikoi' [Openers], says Bunsen, 'belong to Phoenicia.'[3] 'Kabiri is a Phoenician word, which therefore gets rid of Welcker's Greek derivation of it from καίειν, to burn.'[4] The ancients very properly called them the Theoi Megaloi, or Dii Potes vel Potentes;[5] and Damaskios is explicit that the Kabeir Esmun-Asklepios 'was neither Hellenik nor Egyptian, but *a native Phoenician divinity.*'[6] Speaking of the ancient myth that 'God, the Lord of Men, dies and comes to life again,' Bunsen observes, 'Here, too, we are in the very centre of the Osiris and Dionysos myth, the germ of which we find in the secret Phoenician worship of Lemnos and Samothrace.'[7] The connection between Lemnos and the Kabeiroi as noticed in lost Plays of the Attik Tragedians has been referred to.[8] 'The Cabiri,' says Sir G. Wilkinson, 'were properly Phoenician gods.'[9]

With regard to the connection between Dionysos and the Kabeiroi, Cicero, in his enumeration of various Dionysoi, says, 'The third, who reigned in Asia, and for whom the Sabazia were instituted, was the son of Caprius,'[10] an unknown personage. On this passage Rolle remarks, 'Lucius Ampelius has read in the text of Cicero *Cabiro*, instead of *Caprio*; this conjecture is very probable; it has appeared so to Gronovius.'[11] That Dionysos-Sabazios should be regarded as the son of Kabeiros would be perfectly natural and intelligible. Rolle

[1] *Anc. Hist. of the East*, ii. 224.
[2] *Culte de Bacchus*, i. 194.
[3] *Egypt's Place*, iv. 231.
[4] *Ibid.* 226.
[5] Cf. Macrobius, *Saturnal.* iii. 4.
[6] Damaskios, apud Bunsen, *Egypt's Place*, iv. 227. Bunsen remarks that 'in the Book of *Job*, *Kabbir*, the strong, is an epithet of God.'
[7] *Egypt's Place*, iv. 235.
[8] *Sup.* IV. i. 3.
[9] Rawlinson, *Herodotus*, ii. 363.
[10] *De Natura Deorum*, iii. 23.
[11] *Culte de Bacchus*, i. 182.

also quotes from Gruter[1] an Inscription on a gem, 'Diis maximis Baccho et somno Humanae vitae Suavissimis Conservatoribus sacrum.'[2] We have seen that the Kabeiroi, the sons of Ptah, were represented as phallic pigmies,[3] and this circumstance links them with the Kerkopes and the Kobaloi, who in legend were impudent, thieving, droll, idle, mischievous, gnome-dwarfs, who robbed Herakles when asleep, and were captured by him. Amused at their antics, he spared their lives, and, according to one account, made a present of them to the Lydian queen Omphale. They are often represented in ancient art, and were said to inhabit Euboia; or, according to another account, the neighbourhood of Thermopylai.[4] *Kerkos* signifies a beast's tail, and also the phallos; *Kerkops*, therefore, is phallic-looking, which the Kabeirik images were. *Kobalos* is an impudent rogue, a mischievous rascal,[5] and Kobeiros[6] was ultimately used almost as an equivalent for it. Kerkops-Kobeiros, therefore, is the phallic-looking Kabeir; and as the Kabeiroi were pigmy statues, so the Kerkopes are represented as dwarfs. The unhuman form of these divinities, like everything else about them, illustrates their non-Hellenik origin; and they might easily move the mirth of strangers, Hellenik or Persian. Yet they would be considered as mysterious beings; funny, little, triksy elves; impudent because phallic; and would then become asso-

[1] *Inscriptiones antiquae Orbis*, 1707.

[2] *Culte de Bacchus*, i. 209.

[3] Ptah 'was represented as 'a dwarfish figure, like the Phoenician idols, the Pataikoi, on their ships. In the Pataikos form' he appears 'sometimes as the phallic God, holding the priapus in his hand' (Bunsen, *Egypt's Place*, i. 395). Many of these pigmy representations are extant. Dr. Birch agrees with Bunsen in the derivation of the name Ptah, which is also an old Kamic word, meaning 'to open.'

[4] Herod. vii. 216.

[5] Cf. Aristoph. *Hippes*, 635.

[6] Hesychios defines *Kobeiros* as a 'jester,' and Kobeira as 'jests;' doubtless, as Gutberlethus (*De Myst. Deor. Cabir.* 42), well conjectures, on account of the absurd form of the Kabeirik images, which so amused Kambatt. Hesychios defines Kobalos as a 'babbler, evil doer, profligate.'

ciated with other and Aryan ideas.[1] Mr. Cox endeavours to show the cloud character of the Kabeiroi and the other kindred beings by allusions to their dancing, and their power of changing their forms. But these circumstances only indicate their connection with Dionysos as Choroimanes-Aiolomorphos, phases on which no more need here be said. Bunsen, it should be remarked, although in many passages he seems to do so, does not entirely agree with the theory respecting Dionysos which is here maintained, He, however, negatives the Indian view, remarking, 'the origin of Dionysos is no more Bactrian or Indian than his mysteries;'[2] but he also asserts that 'Dionysos and Herakles are Greek words as well as Greek personages.'[3] This may be fully admitted so far as Herakles is concerned; and Dionysos is a 'Greek word' in one point of view, namely, as having an Hellenik form and signification. But if it be meant that Dionysos is Hellenik in origin, both in name and cult, then I think Bunsen's own researches, as well as the general evidence, disprove the opinion. With the proposed Assyrian interpretation of the god's name he was apparently unacquainted; and he died, unfortunately, too early, at the very moment when Comparative Mythology, the dawn of which he hailed with appreciative eye, was pouring in new life on divinities Aryan and Semitic.

With respect to the introduction of the Kabeirik cult[4] in continental Hellas, I shall subsequently[5] notice the Kabeiros Kadmos and his city of Thebai. Athenai also early received the cult *eo nomine*, as appears from the above-cited passage of Herodotos, on which Rolle re-

[1] As to the Kerkopes, vide Diod. iv. 31; Apollod. ii. 6; Lobeck, *Aglaoph.* 1290-1329; K. O. Müller, *Doric Race*, i. 403-4; Kobalos, in Teutonic Kobold, is an Aryan word.

[2] *Egypt's Place*, iv. 450.

[3] *Ibid.* 441.

[4] The Kabeirik priest was called Koies or Koes, 'ab Hebr. *cohen, i.e.*, Sacerdos: ut plures jam notarunt,' and purified from crime (Hesychios, in voc.).

[5] *Inf.* sec. ii.

marks, 'These Pelasgians,[1] or the indigenous inhabitants of Samothrace, had received from the East the mysteries of the Cabiri before their emigration into Attica, and they brought there the cult of these divinities, who received also at Athens the name of the great gods.'[2] And he notices that the cult of the Aryan divinities, the Dioskouroi Kastor and Polydeukes, was frequently joined with that of the Kabeiroi.' 'In the decree of the Athenians given in favour of Eubulus, who had been priest of the Great Gods the Dioscuri Cabiri, nine crowns are placed after the signatures, in one of which has been written, *priest of Bacchus*, and in another priest of Esculapius,'[3] *i.e.*, Asklepios Esmun.[4]

As a matter of course the Kabeirik cult appears in Boiotia. Not very far from Thebai was a sacred grove[5] of Demeter Kabeiria and Kore, representatives of the Axiokerse, which could be entered by the Initiated alone. Seven stades from the grove was the temple of the Kabeiroi. Pausanias, with his usual pious reticence, politely declines to state whom they were, and what ceremonies were performed in their honour and that of the Mother, *i.e.*, Kybele; but says he is not prevented from disclosing the Theban account of the matter which he evidently did not much regard. This was that there was once a city on the spot, the inhabitants of which were called Kabeiroi, and that Demeter deposited with Prometheus, the discoverer of fire, who was a Kabeiros,

[1] 'In Semitic, Peleshet, *i.e.*, wandering, roving races' (Bunsen, *Egypt's Place*, iv. 443). 'Phoenician influences were circulated through the Pelasgi and Ionians' (*Ibid.* 28). The ancients called them Pelargoi, Storks, from their wandering habits. Other derivations are Pel-Asci, Swarthy-Asians; Descendants-of-Peleg; People-of-the-sea (*pelagos*); Field-tillers, &c., which are mere arbitrary guesses. They were an Aryan race.

[2] *Culte de Bacchus*, i. 95.

[3] *Ibid.* 196.

[4] As to Dionysos Kabeiros generally, vide *Ibid.* 182-252.

[5] *Alsos.* The word does not necessarily imply trees, as it is at times equivalent to *temenos*, a portion cut or marked off as sacred to gods, or appropriated to kings; hence, hallowed ground, glebe-land.

something which his reverence forbids him to mention, apparently the usual phallic emblem. Here we have traces of the earth-power, and the fiery and phallic power in connection with these divinities. Pausanias adds, that when the Epigonoi attacked and took Thebai, the votaries of the Kabeirik cult were driven away, but were afterwards restored by Pelarge, daughter of Potneus, and her husband Isthmiades. This is one of the many instances of historic echoes preserved by Pausanias in a mythological form.[1] The foreign Theban colony is attacked by the Hellenes under the command of the Seven Heroes who are overthrown, as related by the Attic tragedians; but their sons, the Epigonoi or Descendants, avenge their sires, overcome the Thebans, and captured the city. The Hellenes being thus in the ascendant, the foreign Kabeirik cult is for a time suppressed; but it is restored by Pelarge, *i.e.*, Pelasge, a personification of the Pelasgik race who, as we have seen, introduced it into Attike from Samothrake. Her mythic sire is the little town of Potniai on the Asopos; Isthmiades, personified as her husband, represents the region about the Isthmos, which was specially sacred to Poseidon.[2] The legend, stripped of its mythologico-poetical character, thus relates the restoration of the foreign Kabeirik cult through Pelagico-Phoenician influence.[3] Pausanius next instances cases in the which Kabeiroi had taken vengeance on profaners of their rites and abodes. Thus they punished certain persons at Naupaktos, who had presumed to perform the Theban ceremonies without warrant. Those also of the Persian invaders who entered the temple became insane, and threw themselves into the

[1] It would be a noble undertaking for some scholar, either alone or assisted, to do for Pausanias what Canon Rawlinson has done for Herodotos.

[2] *Poseidon*, xxi.; Paus. ii. 1.

[3] 'A great portion of ancient mythology rests on a part of history unknown' (Ouvaroff).

sea or from rocks; and when Alexandros put out the Theban eye of Hellas, such of the Makedonians as entered the temple were destroyed by thunderbolts and lightning. 'So holy has this temple been from the beginning.'[1] The circumstance that the Kabeirik cult was for a time suppressed, exactly accords with another statement of Pausanias elsewhere, which has been before alluded to, namely, that Methapos, the Athenian, arranged the ritual for the Thebans, it apparently having been forgotten and become obsolete in the course of time.[2] In the small town of Anthedon, on the Boiotik seaboard, the Phoenician connection with which appears, amongst other things, by a legend that it received its name from Anthas, (*i.e.*, Dionysos Antheus),[3] a son of Poseidon, there was a temple of the Kabeiroi, with a glebe around it, not far from a temple of Demeter and her daughter,[4] who thus appear as distinct from, and yet as connected with, the Great Gods.

The Kabeiroi were also called Anaktes or Kings, and their temple at Athenai was the Anakeion.[5] Under this name they were worshipped at Amphisse near Delphoi.[6] Similarly, the priests of the Korybantik mysteries were styled Anaktotelestai, Kings-of-the-Perfectory-Rites.[7]

[1] Paus. ix. 25.
[2] *Sup.* V. v. 4.
[3] Vide *sup.* VIII. i. in voc.
[4] Paus. ix. 22. In further illustration of the Phoenician associations of Anthedon, we find that in mythical times it was the abode of a mysterious divinity named Glaukos the Marine, (for this meaning of the word cf. *Il.* xvi. 34, with Hesiod, *Theog.* 440. It also alludes to the colour of the water), supposed by Pausanias to have been a fisherman and afterwards a daemon of the sea. He delivered oracular responses, and was much regarded by sailors. The legend must have been both ancient and important, for Pindaros alludes to him, and Aischylos wrote a play about him, the *Glaukos Pontios.* This sea-Glaukos and prophetic daemon revered by mariners, is the Proteus-Onnes, the Ketes-Dagor (vide Vol. I. 146, note 5). The neighbourhood of Anthedon seems also to have been noted for producing stone (cf. Leake, *Travels in Northern Greece,* ii. 225), an important matter in the eyes of a building race.
[5] Rolle, *Culte de Bacchus,* i. 202; cf. Souidas, in voc. *Anakeion.*
[6] Paus. x. 38.
[7] Clemens Alex. *Protrept.* ii. 19.

Pindaros, in a *Fragment*, discussing the locality of the first men, asks was it Boiotia,—

> Or Lemnos, that bright boy so fair,
> Cabeiros, him, the sire,
> Of the dark orgies which no tongue may tell?
> Conington.

All the chief islands of the Thrakian sea, Thasos, which appears personified in legend as a relation of Kadmos,[1] and whose coins show us the Phoenician Dionysos-Herakles,[2] whose temple was on the island,[3] and where mighty vestiges of Phoenician mining operations remained in historic times;[4] Imbros, 'insula Cabirorum;'[5] Tenedos, abode of human sacrifices in honour of Dionysos;[6] and Lemnos, home of Hephaistos and the Kabeiroi;[7] as well as Samothrake itself, were strongholds and centres of Phoenician influence. A peculiar dialect, probably Pelasgo-Phoenician, prevailed in the sacred rites;[8] and Iamblichos states that the language used in mysteries generally was not Hellenik, but that of 'sacred nations as Egyptians and Assyrians.'[9]

SECTION II.

KADMOS AND THEBAI.

Leaving Samothrake, Kadmos with his wife Harmonia, in whom some ancient interpreters were wont to see a personification of Mount Hermon, journey on westward,

[1] Apollod. iii. 1.
[2] *Sup.* VII. iii.
[3] Herod. ii. 44.
[4] Ibid. vi. 47.
[5] Eustathios, in Dionysios Periegetes.
[6] *Sup.* IV. iii. 2.
[7] *Sup.* IV. i. 3.
[8] 'The aborigines possess a special ancient dialect, much of which in connection with the sacred rites has been preserved even until now,' (Diod. v. 47).
[9] *Peri Mysteriôn*, vii. 4. For Kabeirik coin-types, vide *sup.* VII. iii. *Kossyra.*

through Thrake, and then southward, through Thessalia and Phokis, until at length, arriving at the rich Boiotik plain, they found the famous city of Thebai. Kedem, the East, is That-which-is-before; hence, Kadmilos-Kadmiel, He-who-stands-before-El[1]; Kadmos, The Eastern.[2] Kadmos at Samothrake, therefore, is regarded from a Phoenician point of view as representing Thought. Kadmos at Thebai, regarded externally and from an Hellenik point of view, becomes the Man-from-the-East. Harmonia, his bride, is a Phoenician personage with an Hellenik name, which is therefore a translation of her foreign name. The meaning of the translation must, then, be first obtained. From *harma*, 'together,' is derived *harmos*, 'a fitting' or 'joining,' *harmazo*, 'to fit together' or 'join,' and *harmonia*, 'any means of joining things,' as a joint, or clasp. Hence it is used of immaterial clasps as covenants, leagues, laws; and, these strongly conveying the idea of orderly arrangement, it becomes connected with proportion, *i.e.* due proportion in architecture, sound, or character. Hence it is more specially applied to cadence and modulation, and so the full meaning of the word is That-which-is-fitted-together-in due proportion. But in a Phoenician and kosmogonical connection that which is fitted together in due proportion is the Kosmos itself; and similarly the Pelasgoi, whose connection with the Phoenicians has been noticed, called the gods Disposers (theoi), 'because they had disposed and arranged all things in such a beautiful order.'[3] Harmonia, then, represents the orderly material kosmos, and so we find her in the myth as wearing a starry robe, like the Minotauros Asterios;[4] and Bunsen observes, 'The wife of Kadmos

[1] Vide *sup.* sec. i.

[2] Bunsen connects Kadmos with Kadmon or Protogonos the Firstborn (cf. *Egypt's Place*, iv. 199, 231). Mure also (*Critical History of Greek Lit.* iii. 499), shows the error of attempting to supply an Hellenik derivation for the name, and understands it as 'East-man.'

[3] Herod. ii. 52. A derivation of course 'purely fanciful.'

[4] *Sup.* IX. iii.

Harmonia, dressed in a robe studded with stars and wearing a necklace representing the universe, and the duties they both perform, have a palpably kosmogonical meaning.'[1] *Hormos*, 'a necklet,' signifies also 'a circular dance,' a 'place of refuge,' and the Yoni; an illustration of the feminine aspect of the kosmic Harmonia. The necklet of the myth is both connected with kosmic circularity,[2] and, as a work of art, contains Phoenician allusions.[3] The marriage of Kadmos with Harmonia is the union of Thought with the orderly Material World, which produces Animated Nature; nor, when once united, are these ever again separated, for Harmonia follows Kadmos in all his varying fortunes, retires with him to Illyria, and with him is changed into the kosmic serpent of immortality,[4] and translated to Elysion.[5] Another legend allegorically describes Harmonia as the daughter of Ares and Aphrodite, or Strength and Beauty.[6] Having now obtained the meaning of the Hellenik translation, what is the Phoenician original? In the Phoenician Pantheon we find Khusor, 'the primeval opener,' 'whom the Hellenes have named Hephaistos,'[7] who discovered metallurgy and exercised himself in charms and divinations, invented the arts of fishing and boats, and first of all men sailed upon the sea. This is Ptah-Hephaistos, father of the Kabeiroi.[8] He has a female reflection,

[1] *Egypt's Place*, iv. 231.

[2] Cf. *sup.* IV. iii. 1.

[3] Cf. *Il.* xviii. 401; *Od.* xviii. 290. The suitors present Penelope with presents not unlike the attire of Harmonia; a variegated beautiful peplos, fastened with twelve golden clasps; a variegated necklet of gold, set with amber glearing like the sun, &c. It is not expressly said that these were of Phoenician make, but 'All the artistic articles of luxury mentioned in Homer originate as a rule from the men of Sidon' (Lübke, *History of Art*, i. 63), for 'his works of skilled art are all of Phoenician origin or kin' (Gladstone, *Juventus Mundi*, 529).

[4] Cf. *sup.* VIII. ii. *Serpent.*

[5] Cf. Pindaros, *Olymp.* ii. 141. As to the attire of Harmonia, vide Apollod. III. iv. 2.

[6] Cf. Shelley:—

'The golden gates of sleep unbar,
Where Strength and Beauty met together,
Kindle their image like a star,'

—the starry Harmonia.

[7] Sanchouniathon, i. 4.

[8] *Sup.* sec. i.

Khusarti, also called Thuro,[1] which name 'is the Aramaic form of *thôrah*, the law, ordinance, doctrine. She is called in Syrian Dôtô from *data*, *datô*, law, and she possessed a celebrated shrine, with the miraculous robe of Harmonia in the Syro-Phoenician city of Gabala.'[2] Movers also identifies her with Harmonia,[3] which, as will be observed, is the exact translation of Thuro, the peplos-clad goddess of orderly arrangement, wife or daughter of the kosmogonic Ptah, inventor of civilised arts, like the Hellenik Demeter Thesmophoros. But what is the city of Kadmos and Harmonia, 'wall encircled'[4] Thebai?[5] where, according to one account this marriage took place, graced by the presence of all the gods?[6] It is Tebah, an 'ark,' 'chest,' or 'coffer,' the Kibotos of the LXX. Thebe, or Thebai, the mystic egg-chest of Uasar, Dionysos, and Adonis, the Kalathos of Demeter, the envelopment or covering of the growth and life-power of the world,[7] a fit mother-city for Dionysos and his train.[8] Its site was selected from the circumstance that there the cow or ox which Kadmos had followed lay down, and I have noticed[9] that *theba* amongst the Arameans was considered as equivalent to 'ox;' and that the coins of the adjacent country, and names such as Boiotia and Euboia, bore testimony to a bovine cult. Thebai,[10] or Ox-town, was the proper

[1] Philon, apud Bunsen, *Egypt's Place*, iv. 280.

[2] Bunsen, *Egypt's Place*, iv. 283.

[3] *Phönizier*, i. 507.

[4] *Ilias*, xix. 99; Hesiodos, *Theog.* 978.

[5] Cf. Paus. iii. 9; vide Vol. I. 112.

[6] Cf. *Job*, xxxviii. 7, which describes the universal joy of high spiritual intelligences at the harmonious development of the creation.

[7] *Sup.* V. v. 4.

[8] The name is unconnected with the Kamic Thebes, which, as noticed (*sup.* V. v. 4), signifies the 'Capital.'

[9] *Sup.* VII. iii. *Euboia.*

[10] 'The name Thebai is tolerably near to Thebez (*Jud.* ix. 50), a Kanaanite town, which the LXX. call Thebes, though this resemblance may be accidental. Bochart identifies the two names, and regards Thebai as so called from its "mud," since it was situated in a marsh' (Rawlinson, *Herodotus*, ii. 78). I prefer the derivation above suggested, but this view is not unkosmogonical, for the mud in this case might perhaps not allude to the locality, since a marsh is an odd site for a city, but to the Mokh or Primeval Slime which held such an important part in Phoenician Kosmogonies (Môt, *sup.* III. i. 1; cf. Bunsen, *Egypt's Place*, iv. 176 *et seq.*).

capital of the Thebais, Boiotia or Ox-land. The link between the kosmic chest *tebah* and the kosmic bull Axiokersos-Axiokerse will be sufficiently apparent from previous notices.[1] Uasar was called Aleph[2] or Bull[3] at Byblos;[4] his remains were said to have been enclosed by Uasi 'in a bull of wood,'[5] *i.e.* in a chest in the shape of a bull, an incident which aptly illustrates the connection between the material world and its animating power.[6] Echoes of the original Phoenician kosmogonical ideas as connected with Kadmos and Thebai are found even in Neo-Platonik theories on the subject which, in this instance, have preserved more truth than in many others. According to these, Kadmos is 'the deity of the sublunary world,' by which, I presume, is meant the animating soul of the world; and therefore marries Harmonia, 'the cause of all harmony and analogy in the universe.' His four daughters are Earth (Agaue), Air (Autonoe), Fire (Semele), and Water (Ino); and the city Thebai, which he built, is 'an image of the body of the sublunary world,' *i.e.*, a representation of the animated world around. Acquaintance with the Phoenician origin of the myth enables us to see the source of these ideas, and to judge how much of them is to be received or rejected. The kosmic character of the city of Thebai[7] is also illustrated,

[1] Vide *sup.* VII. iii. *Bovine Coins*; VIII. ii. *Bull*; IX. iii. *Taurokeros.*

[2] The Assyrian *Alap*, a protecting Genius, made in the form of a winged bull.

[3] Ploutarchos says that Kadmos 'placed Alpha as the first letter because among the Phoenicians it was the name of the sacred steer' (*Sympos. Quaest.* ix. 3).

[4] Bunsen, *Egypt's Place*, iv. 293.

[5] Diod. i. 85.

[6] Another instance of the same connected symbolism occurs in the case of the kosmic cakes made with little horns, sacred to the moon-goddess, and offered every seventh day (Hesychios, in voc. *Bous*; cf *Jer.* xliv. 19).

[7] The Kadmeia or Akropolis was called an 'Island of the Blest' (Souidas, in voc. *Makaron nesoi.* 'According to Armenidas, the Akropolis of the Thebans in Boiotia was formerly so named'), a curious circumstance, which illustrates its symbolical character, and links it with Aigypto-Phoinikean ideas connected with the blessed regions, whither the sun hastens, so exquisitely sung of by the

as previously noticed,[1] by its circularity[2] and the number of its gates,[3] respecting which Bunsen observes, 'The seven gates of Thebes may just as well be an echo of the seven planetary gods as the seven steps on which the throne of Belus was raised in his temple.'[4] Kadmos is sent forth by his father Agenor, King of Phoenicia, to seek his sister Europe, who has been carried off by Zeus in bovine form to Krete. Agenor, the 'Mighty-one,' 'is only a Greek translation of the name of the god Baal, the lord.'[5] 'The Europa or broad-faced moon, who is borne on the back of a bull to the Minotaur's island Crete, is the same deity as Artemis Tauropole,'[6] 'the Phoenician Artarte.'[7] Herodotos puts it with great simplicity;—'Certain Greeks,' whose names were not unnaturally unknown, 'but who would probably be Cretans, made a landing at Tyre, on the Phoenician coast, and bore off the king's daughter, Europe.'[8] Elsewhere he remarks, 'Neither is it known whence the name of Europe was derived, nor who gave it the name, unless we say that Europe was so called after the Tyrian Europe. But it is certain that Europe was an Asiatic, and never even set foot on the land which the Greeks now call Europe, only sailing from Phoenicia to Crete, and from Crete to Lycia.'[9]

Theban Pindaros. The Sporades were so called (Diod. v. 82); as was Lesbos (Plinius, v. 39), a district in Thrakè (Apollon. Rhod. i. 1115); Rhodos (Plinius, v. 36), a town in Kypros (Ptolemaios, v. 14); and many other islands, places, and districts. The name Makar has some special meaning therefore, and indeed we have already met with it as a form of Melqarth or Bakchos (*sup.* IX. i.). All places in which the name is found were colonized by the Phoenician City-king, and the Theban Kadmeia-Makaria is thus the abode of the Tyrian Melqarth.

[1] *Sup.* IV. iii. 1.

[2] Round towers also of the Hellenik period have been found in Andros and the Dionysiak Naxos (vide Newton, *Travels and Discoveries in the Levant*, i. 352).

[3] Vide *sup.* sec. i. as to the sacred and kosmogonical character of the number Seven.

[4] *Egypt's Place*, iv. 252.

[5] Lenormant, *Les Premières Civilisations*, ii. 316; Movers, *Phönizier*, ii. 131.

[6] Donaldson, *Theatre of the Greeks*, 16.

[7] Lenormant, *Les Premières Civilisations*, ii. 317, and authorities cited.

[8] Herod. i. 2.

[9] Ibid. iv. 45; cf. 147.

Europe, as noticed,[1] is *Ereb* the West, the land of grey-even colour[2] and sunset, as the *Arabs* are the people who live in the west of Asia.[3] The daughter of Kadmos is Semele the Foundation-of-nature,[4] who becomes the mother of Dionysos, the Kosmic-spirit-of-materiality.[5] It is impossible to find a more kosmogonical family. Various other personages in the story, such as Telephassa, the mother of Kadmos, 'the being whose light streams from afar,'[6] are similarly Hellenik transcripts of Phoenician kosmico-solar ideas, intermixed with a certain amount of Aryan natural-phenomena myth.

Kadmos, as the representative of Phoenician colonization, is of necessity a great traveller. Thus we find him in Kam, and by a not unnatural error connected with the Kamic Thebes;[7] in Phoenicia, according to all authorities; in Rhodos, where he built a temple to Poseidon, and left some Phoenicians to superintend the sacred mysteries;[8] in Thera, almost the most southern of the Kyklades, where he left a colony;[9] in Lesbos, which he named Issa;[10] in Anaphe, an island adjoining Thera, which he named

[1] Vide Vol. I. 374.

[2] 'Now came still evening on, and twilight grey
Had in her sober livery all things clad.' Milton.
Europe often appears in works of art holding a scarf over her head in a semi-circle. The connection of this scarf with the peplos of Harmonia, night and darkness, is obvious. As to Europe, vide also VII. iii. *Gortyna*.

[3] Rawlinson, *Herodotus*, ii. 70; cf. the Assyrian *eribu*, to descend or set applied to the evening sun, the origin of the Hellenik Erebos, *i.e.* the dark chthonian gloom, through which the shades of the dead pass down to Hades; (cf. the Aristophanic Kosmogony, *inf.* XI. iii.). The Homerik Erebos lies in the West. The cave of Skylle looks 'towards the West, (*i.e.*) to Erebos,' (*Od.* xii. 81); Odysseus turns towards Erebos to sacrifice (*Od.* x. 528), and thence the ghosts assemble (*Ibid.* xi. 37).

[4] *Sup.* III. i. 1.

[5] *Sup.* IX. viii.

[6] *Mythology of the Aryan Nations*, i. 438.

[7] Pherekydes, *Fragment*, xl.; Schol. in Lykoph. 1206; Eusebios, *Chron.* 27; Syncellus, 152.

[8] Diod. v. 58.

[9] Herod. iv. 147; Paus. iii. 1. As to the Phoenicians and their works of art in Thera, vide Lenormant, *Les Premières Civilisations*, ii. 343 *et seq.* The hero Phoinix, a personification of the race, was worshipped there as late as B.C. 300 (*Ibid.* 349).

[10] Lykophron, 219. A name reminding us of Hes, Hesi, or Uasi (Isis).

Membliaros, after a Phoenician who accompanied him;[1] in Kypros,[2] where he discovered copper and bronze, which was called 'cadmia;'[3] in Ionia;[4] in Euboia;[5] in Thasos;[6] in Samothrake, as noticed;[7] in Thrake,[8] where he derived great wealth from the mines near Mount Pangaion,[9] in which he discovered gold;[10] in Thessalia, Phokis, and Boiotia, according to all authorities; in Illyria;[11] in Libye,[12] whence the Karthaginians were deemed a Kadmeian race: 'Sacra cum perfida pacti Gens Cadmea super regno certamina movit.'[13] Similarly Priene in Ionia was sometimes called Kadme, because founded by Boiotians;[14] and there was also a city Kadmeia in Kilikia,[15] and in Armenia.[16] 'Thus, in the person of Cadmus, two ideas, two distinct figures, are combined in one. Cadmus is at the same time the *Eastern*, the chief of the principal Phoenician colony in Greece, and *one of the gods* whose cult was brought by this colony.'[17] Kadmos had also a shrine, *heroön*, at Sparta,[18] and he occasionally appears as a divinity on archaic Vases of the oriental

[1] Steph. Byzant.

[2] Euseb. *Chron.* 27; Syncellus, 152.

[3] Hyginus, *Fab.* cclxxiv; Plinius, xxxiv. 2, 22; Kypros is copper-land (cf. Gladstone, *Juventus Mundi*, 315, 530).

[4] Nonnos, iii.

[5] Strabo, x. 2. Strabo says that anciently Arabians who came over with Kadmos settled in the island. It has been well suggested that we should read *Aradians*, *i.e.*, men from the Phoenician city Arvad-Arados.

[6] Conon, apud Photios; vide section i.

[7] *Sup.* sec. i.

[8] Apollod. iii. 1.

[9] Strabo, xiv. 6.

[10] Plinius, vii. 57. Plinius also speaks of him as the inventor of stone quarries: 'Lapicidinas Cadmus Thebis, aut ut Theophrastus, in Phoenice.' The very word Givleem, translated Stone-squarers, is merely the name of the Gebalites, the inhabitants of the city of Gebal, and the Calkers or Chinkstoppers of the Tyrian fleet.

[11] Apollod. iii. 5; Paus. ix. 5. According to the ancient geographer, Skylax of Karyanda, there were stones and a temple in Illyria sacred to Kadmos and Harmonia.

[12] Nonnos, xiii. xxiii. Karchedon was called Kadmeia (Stephanus Byzant.).

[13] Silius Italicus, i. 5.

[14] Strabo, xiv. 1.

[15] Euseb. *Chron.* 30.

[16] Moses Chorenensis, i. 9; ii. 4. He is said to have been of giant race, and to have come from Babylon. In Armenia was a city, Karchedon (Steph. Byzant.) or Karthada, *i.e.* New-town.

[17] Lenormant, *Les Premières Civilisations*, ii. 322.

[18] Paus. iii. 15.

type.[1] Next as to 'the letters Cadmus gave.' 'The Phoenicians who came with Cadmus, introduced into Greece upon their arrival a great variety of arts, among the rest that of writing, whereof the Greeks till then had, as I think, been ignorant. And originally they shaped their letters exactly like all the other Phoenicians, but afterwards, in course of time, they changed by degrees their language and together with it the form likewise of their characters. Now the Greeks who dwelt about those parts at that time were chiefly the Ionians. The Phoenician letters were accordingly adopted by them, but with some variation in the shape of a few, and so they arrived at the present use, still calling the letters Phoenician, as justice required, after the name of those who were the first to introduce them into Greece.'[2] 'I myself saw Cadmeian characters engraved upon some tripods in the temple of Apollo Ismenias in Boiotian Thebes, most of them shaped like the Ionian.'[3] Harmonia similarly was regarded as a personage from whom learning and mysterious knowledge were derived; and Nonnos speaks of four tablets of Harmonia, one as old as the world, on which laws and ancient mysteries were preserved.[4] Plinius thinks that the Assyrians always had letters,[5] but still gives the Phoenicians the glory of inventing them,[6] remarking that 'letters were brought from Phoenicia into Greece by Cadmus.'[7] So amongst the Egyptians Hermes (Tet) 'was the first to discover letters.'[8] 'Taautos is the first who discovered letters; the Egyptians call him Thouth, the Alexandrians Thoth, the

[1] Panofka, *Cabinet Pourtalès*, Pl. xv.
[2] Herod. v. 58.
[3] Ibid. 59.
[4] Nonnos, xli. 333 *et seq.*
[5] Plinius, vii. 57.
[6] Ibid. v. 12.
[7] Ancient authorities are fairly agreed on the matter. Vide Rawlinson, *Herodotus*, ii. 266. 'Cadmus, the inventor of letters among the Greeks, as Euphorus says, was a Phoenician' (Clem. Alex. *Strom.* i. 16).
[8] Ploutarchos, *Symp.* ix. *Quaest.* 13.

Hellenes Hermes.'[1] 'When Taaut is said to be the inventor of written characters, this is to be understood as meaning the Phoenician Alphabet, which was current throughout almost the whole world.'[2] As to the letters themselves, their origin is apparent, (1) in their names and forms: (2) by the letters used as Hellenik numerals, but omitted in the Hellenik alphabet: and (3) by the fact that the names of the letters in Phoenician signify the things which they pictorially represented; as *aleph-alpha*, a bull, or taking a part for the whole, his horns; *daleth-delta*, a tent door, &c. Of their inventor, Deutsch says, 'In Egypt he wears the head of an ibis. The wrigglings of a serpent have taught him the art of hieroglyphics, and his own name is first spelt in these new signs. In Phoenicia he is one of the eight mystic Kabiri, or Mighty ones. He invents mining and metallurgy, medicine, and the alphabet, the same which we use in these days. His Phoenician name is Kadmus, the Primeval or Eastern; also Taaut.'[3] Further investigation into the history of the letters is not necessary for the present purpose.[4]

The original gods of the Thebais must of course have been Phoenician, and this sufficiently appears by the faint echoes of their cult which have come down to us. Thus Zeus at the Thebai of Kadmos received the name of Elieus, as at Kypros he was Elaious,[5] the 'Elioun called the Highest,'[6] El-Elion[7] or the Most-high-God[8] of the Phoenician Pantheon, the Zeus Hypsistos, whose

[1] Philon, apud Euseb. *Euangel. Apodeix.* i.; vide *sup.* IX. iii. *Teti.*

[2] Bunsen, *Egypt's Place*, iv. 225. Vide M. Lenormant's learned and elaborate *Essai sur la Propagation de l'alphabet Phénicien dans l'ancien monde.*

[3] *Literary Remains*, 181.

[4] For the latest speculations respecting the Phoenician alphabet, its original connection with the hieratic forms of certain Kamic hieroglyphics, and the possible connection of the names of the letters with the Hamathite hieroglyphics, vide Rev. A. H. Sayce, in *Trans. Soc. Bib. Archæol.* v. 28 *et seq.*

[5] Hesych. in voc. *Elaious, Elieus.*

[6] Sanchou. i. 5.

[7] *Genesis*, xiv. 18.

[8] Cf. *Daniel*, iv. 2, 17.

temple gave a name to the Hypsistan Gate of the city;[1] that is, on the entry of the strangers their supreme divinity was after a time identified with the supreme Aryan divinity of the country, Zeus. Another non-Aryan and Theban personage, who also bestowed a name on another of the gates of the Heptapulos, was the goddess Onka already noticed.[2] 'Minerva was worshipped at Thebes under the name of Onga or Onka, which was equally given her in Phoenicia. The Asiatic character of this surname is indisputable.'[3] The Kabeiroi also, as we have seen,[4] were Theban divinities; as was Poseidon, who, in mythic genealogy is the grandsire of Kadmos, and, therefore, ancestor of the royal house of Thebai, and also sire or grandsire of the famous Boiotian giant-hunter Orion.[5] Thus, too, Aspledon, Anthedon, and Onchestos, the mythical founders of the Boiotik towns of these names, are said to have been his sons or descendants; and Aon, ancestor of the ancient Boiotik tribe of Aones, is also called his son. His temple and grove at Onchestos were very celebrated.[6] Apollon at Thebai was called Ismenios,[7] of Ismenos, which was a rivulet near the city: but the name Smn is Esmun or Eschmoun, 'the burning fire of heaven,' *esch hhamôn*,'[8] the eighth Kabeiros;[9] and Apollon Ismenios was honoured

[1] Paus. ix. 8.

[2] *Sup.* V. v. 3, 5; VII. iii.; IX. iii. Vide *Tables of Horned Divinities of the Kamic and Phoenician Pantheons.*

[3] Lenormant, *Les Premières Civilisations*, ii. 333; cf. Steph. Byzant. in voc. *Ogkaia*; Selden, *De Dis Lyris*, 264; Movers, *Phönizier*, 643. Onka is probably the 'Alalkomeneis Athene' (*Il.* iv. 8), so ancient and so widely renowned (cf. Strabo, ix. ii. 36), whose temple stood near the little town of Alalkomenai, in western Boiotia. As has been often noticed, the word in Phoenician signifies 'the irresistible divinity.' As usual fabulous personages, Alalkomenes called a nurse of Athene and Alalkomenia, a daughter of Ogygos, were excogitated to account for the name (Paus. ix. 33). Mr. Cox connects it with Alkmene, but without much reason (*Mythology of the Aryan Nations*, ii. 41, note).

[4] *Sup.* sec. i.

[5] Vide *inf.* sec. v.

[6] Vide *Poseidon*, xxvii. xxviii; cf. *Il.* ii. 506; Diod. iv. 85; Apollod. ii. 1; Paus. ix. 26.

[7] Paus. ix. 10.

[8] Lenormant, *Les Premières Civilisations*, ii. 336.

[9] *Sup.* sec. i

by special ceremonies, in which planetary and astronomical symbolism was introduced,[1] every eight years, 'the use of which as a measure of timê is evident.'[2] Eight, as a special and sacred number, appears prominently in his cult,[3] and the under-lying historic fact is that, as usual, two distinct divinities who most resembled each other were identified by their respective votaries; and the indigenous Aryan element proving ultimately the stronger, the Semitic god disappears until the two are only to be seen, like a double star, in the telescope of accurate research. So Onka vanishes in Athene; Esmun in Apollon; at Thespiai Eros was worshipped from remote antiquity as a 'polished stone,'[4] and here in latter times was preserved the celebrated statue of the god by Praxiteles, another of the numerous instances of the change from non-Hellenik shapes to Hellenik anthropomorphism. Eros is the Pothos or Desire of Sanchouniathon, Cupido; not indeed that Love is more Semitic than Aryan, but that the unanthropomorphic shape and bright stone link the divinity of Thespiai with the Semitic East.[5] Lastly, we have Dionysos himself, the great Theban divinity. I do not wish to beg the question of his origin: that, like every other theory, must be judged by the facts; but it will at least be seen that if he be Semitic, he is in suitable company.

It is not my purpose here to analyse the remaining incidents in the mythic history of Kadmos, nearly all of which, such as his connection with serpents and his devotion to the Bakchik cult,[6] illustrate his origin, equally with the circumstances above noticed. For

[1] K. O. Müller, *Orchomenos*, 220.
[2] Ibid. *Doric Race*, i. 263.
[3] Lenormant, *Les Premières Civilisations*, ii. 336.
[4] Paus. ix. 27.
[5] Cf. *sup.* VII. ii.
[6] Vide *sup.* IV. iii. 2.

further information and criticism on the myth I must refer the reader to the authorities cited, in whose pages he will find not only facts illustrative and, indeed, absolutely confirmatory of the views here maintained, but also notice and refutation of opposing arguments.[1] As to Phoenician remains generally, a very considerable number of Phoeniko-Semitic words, chiefly relating to metals and mining, vegetable and other productions of the East, Asiatic animals, weights and measures, garments, and instruments of music, remain permanently embedded in the Hellenik language. 'The Phoenicians,' observes Deutsch, 'form, in some respects, the most important fraction of the whole group of antique nations. They were the first systematic traders, the first miners and metallurgists, the greatest inventors (if we may apply such a term to those who kept an ever-watchful look out for the inventions of others, and immediately applied them to themselves with some grand improvements on the original idea); they were the boldest mariners, the greatest colonizers. Of their powers of adaptation, we may take, for example, their adoption of the Babylonian system of weights and measures, which they transmitted, through the Greeks, to Europe; while in the matter of writing they were in no sense the originators of the alphabet which we use to this day, for this they developed, or rather simplified, out of the so-called cuneiforms.[2] With all their defects, few, if any people, have left behind them so many impressions of their greatness, or, indeed, so remarkable a name.'[3] Deutsch is also of opinion that they probably built the megalithic cities of Tiryns and Mykenai.[4] Of the same character were the walls of

[1] Vide especially M. Lenormant's refutation of the views in Müller's *Orchomenos* (*Les Premières Civilisations*, ii. 325 *et seq.*).

[2] Vide, however, p. 244, Note 4.

[3] *Literary Remains*, 162–3, Lectures on Semitic Culture.

[4] *Ibid.* 165; cf. Gladstone, *Juventus Mundi*, 131; *Poseidon*, viii. ix.

Thebai, which the Peloponnesians in vain attacked.[1] Speaking of the legendary history of Thebai, M. Lenormant observes, 'What seems to be plainly proved, is the existence of two rival dynasties; who, with varying fortune, disputed the throne of Thebes during a period of about three centuries after the arrival of the Sidonians in that city, the one being native, the other Phoenician.' Respecting Oidipous and other monarchs of legend, we notice 'the profound horror that their foreign race, and their religion, still bearing the impress of barbarity and of oriental obscenity, inspired in the Greeks. In the Hellenic traditions there is always a species of superstitious horror attached to the memory of the kings of the race of Cadmus. They furnish most of the subjects for ancient tragedy. To their names are attached a thousand strange and incredible stories.'[2] It must not for a moment be supposed that Aryan divinities and mythology are entirely absent from Boiotia; they exist there side by side with the Semitic. Hence the intricacy of the problem; the skein must be disentangled, and the various component elements assigned to their respective sources. To deny that there is any real historical basis for the tradition and then to theorise on such a negation, is in reality to make capital of our ignorance and to support conclusions on nescience itself. In the wise words of Mr. Freeman, 'That Zeus deposed his father Kronos, that Loki procured the death of Balder, are propositions altogether beyond the range of history. But that Achilleus conquered Lesbos and Hypoplakian Thebes, that Hengist and Horsa founded the first English kingdom in Britain, are propositions essentially of the same class as the propositions that Henry the Fifth conquered at Agincourt, and that Edward the First massacred the Welsh bards. The

[1] Paus. ix. 9.

[2] *Ancient History of the East*, ii. 170-1.

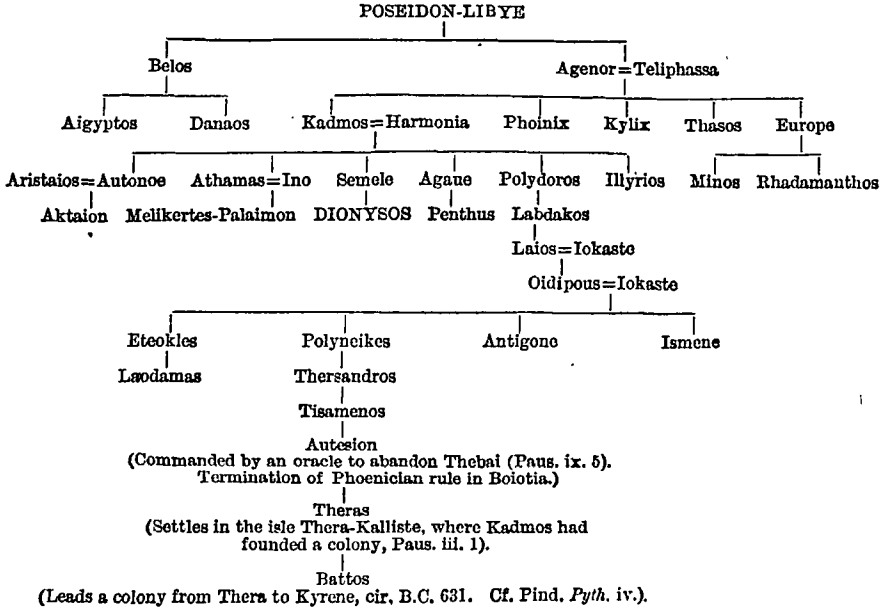
difference is not in the nature of the propositions themselves, but in the difference of our means of testing them.' [1] After making every reasonable allowance for the introduction of the non-Aryan element, the supporters of the Natural Phenomena Theory will find ample space for what has been called 'the pale monotony of a solar myth.'

As to the fondness of the Tragic Writers for 'presenting Thebes,' besides the extant Plays more particularly relating to it, namely, the *Hepta epi Thebas* of Aischylos, the *Oidipous Tyrannos*, *Oidipous epi Kolonoi*, and *Antigone* of Sophokles, and the *Phoinissai* and *Bakchai* of Euripides, Aischylos composed no less than five Trilogies relating to the Kadmeis: the *Pentheus*, consisting of the *Semele*, *Bakchai*, and *Xantriai*; the *Athamas*, consisting of the *Diktyourgoi*, *Athamas*, and *Theoroi*; the *Oidipodeia*, consisting of the *Laios*, *Sphinx*, and *Oidipous*; the *Thebais*, in which the *Hepta epi Thebas* forms the second Play, the other two being the *Nemea* and the *Eleusinioi*; and the *Epigonoi*, which consisted of *Epigonoi*, *Argeioi*, and *Phoinissai*. He also wrote a Tetralogy on a kindred subject, the *Lykourgeia*, already noticed,[2] and the *Europe*. Sophokles wrote the *Athamas*, *Amphiaraos*, and *Eriphyle*, and other Plays relating to Theban incidents; and Euripides, the *Kadmos*, *Ino*, *Kretes*, *Antigone*, and *Alkmaion*.

I append the mythic genealogy of the Line of Thebes, the historical import of which will be sufficiently obvious from what has been said. The value of such genealogies, when properly understood, not with crude Euemeristic literality, but as representing historical events in a mythic form, is very great. Late mythographers attempted to introduce an arbitrary uniformity and apparent harmony into the ancient pedigrees, but of

[1] *Historical Essays*, 35. [2] *Sup.* IV. i. 2.

course in vain; and such efforts, even if successful, would only have involved the subject in greatly additional obscurity:—



SECTION III.

DIONYSOS THE TRAVELLER.

It is not improbable that ultimate historical research will enable us to reconstruct the history of the period from the Olympiad of Koroibos to the first appearance of the Phoenicians in Hellenik waters, with an amount of precision and fulness of detail, which, at the moment, when ancient fictitious histories, that had long been accepted as veritable, were swept away, would have seemed utterly impossible. The annals of Assur, Kaldea, Kam, Phoenicia, and Asia Minor, growing yearly less shadowy, will throw an ever-increasing light upon the history of the Aigaion and its shores. Homeros, the

invaluable, no longer a floating Delos, as Mr. Gladstone elegantly describes him, will be duly anchored to his place in chronology; and his truthful accuracy and harmony with historic fact[1] fully vindicated. Meanwhile much can be done by means of the material already possessed, especially if we duly distinguish between the epichorial and the adopted divinities of Hellas, and in this light read the myths and interpret the legendary genealogies. K. O. Müller, to whom all students of Hellenik mythology are deeply indebted, and who has done almost all that can be done to elucidate it on the basis of ignoring Asiatic influence, well observes, 'It seems to me there can scarcely be any doubt that the history of the worshippers of the Grecian gods is the auxiliary science of most importance to mythology.'[2] After noticing that 'every deity had his favourite districts,' which indeed is a necessity of things, for if a number of divinities be widely worshipped, the cult of one will be stronger in one locality and that of another elsewhere, he remarks, 'With respect to other deities, *particularly Dionysus*, it was stated that they made their appearance and penetrated into the country at some specified time.'[3] An examination of this statement will, I believe, demonstrate its perfect truth, so far as the foreign adopted divinities of Hellas are concerned, but no further. The principal Aryan and epichorial gods of the country, whose cult was originally brought by the Hellenes from the Aryan East, or, at all events, arose independently of Asiatic contact in historical times, were Zeus, Aïdoneus or Haides, Here, Demeter, Athene, Apollon, Artemis, Ares, and Hermes.[4] The principal Semitic and adopted divinities of Hellas were Poseidon, Hephaistos, Aphro-

[1] Thus, for instance, as to the Pigmy-myth (*Ilias*, iii. 3 *et seq.*), ridiculed by Strabo, to say nothing of others, vide Schweinfurth, *The Heart of Africa*, ii. 122 *et seq.*

[2] *Scientific Mythology*, 175.

[3] *Ibid.* 180.

[4] Vide Vol. i. 177.

dite,[1] Helios, and Dionysos.[2] Now, to take an instance by which to try Müller's rule. The cult of Hermes specially obtained in Arkadia;[3] and he was said to have been born in a cave in Mount Kyllene.[4] Now, is there any evidence to show that the cult of any other of the Aryan divinities mentioned was introduced into Arkadia 'at some specified time;' or that they had any disputes with Hermes on account of their invasion of his special territory? There is not. The pretty myth of the tricks played by Hermes the Breeze-god upon Apollon, illustrates the innate friendliness between the two. Hermes dwells harmoniously with Zeus and Pan, Demeter and her daughter, and other Aryan divinities; but the moment the stranger Poseidon is introduced a quarrel, already noticed,[5] commences between him and Demeter.

To take next the adjoining district of Argolis. Here Poseidon and Dionysos make a determined attack upon the Aryan divinities of the country. First, as to Poseidon. He obtained the island of Kalaureia off the coast from Leto; then, landing, he endeavours to obtain Troizen from Athene, and succeeds in having it named

[1] Professor Max Müller connects the name Aphrodite with the Sanskrit Duhita-Divah, a name of the Dawn. The resemblance is a somewhat faint one, but it is quite possible that in this case, as in that of Hephaistos, an Aryan appellation, as well as a general Aryan colouring, may have been bestowed upon a Semitic divinity. Aphrodite, like the other foreign personages, came from the sea, *i. e.*, from beyond it, not from out of it: a circumstance aptly illustrated by a *kylix* in the British Museum, a scene on which represents the goddess *crossing* the sea on a swan (Photographed by Messrs. Mansell and Co.) Some archaic statues of Aphrodite from Kythera (Photographed by Messrs. Mansell and Co.), an island so famous for her Phoenician-introduced cult, illustrate the exact transition in art between the Assyrian and the Hellenik. The legs close together, as in images of Ishtar, are covered with a drapery very similar to that of the well-known statue of Nebo in the British Museum and various Assyrian costumes. In one of the statues female beauty is just dawning under Hellenik influence, but Daidalos has not yet unfastened the lower limbs from their semi-terminal bondage.

[2] I am aware of course of contrary opinion on the matter, and have no wish to dogmatise objectionably, but merely state the views advocated in this work.

[3] Cf. Paus. viii. 14, 17.

[4] Cf. *Od.* xxiv. 1; *Homeric Hymn, Eis Hermen.*

[5] *Sup.* VII. iv., Gem. No. XLII.

Posidonia, and the two arranged to hold it jointly, in allusion to which agreement ancient coins of the place bear a trident *and* a head of Athene.[1] Encouraged by this success, he next contended with Here, a special divinity of the country,[2] for the whole valley at the mouth of the Argolik Gulf; and here for the first time sustained a repulse. Inachos, who reigned there, gave judgment against him; and the furious god, in revenge, alternately deluged and parched the land, until Here implored him to desist, and the Argeians built him a temple.[3] His history is the same throughout Hellas,—at Taineron, the Isthmos, Athenai, Aigina, Naxos, and elsewhere, but it is unnecessary to refer to him further here;[4] and the principle is sufficiently obvious from what has been said. Müller observes, as noticed, that Dionysos is the divinity who, of all others, most commonly appears as the invading traveller, though, oddly enough he states that the orgies of the god were 'invariably derived from Boiotian Thrace.'[5] Of this the reader must judge for himself, but here in Argolis, as usual, we find Dionysos in full activity. He invaded the country, we are told, with a numerous army, chiefly composed of women, which he led to Argos, where Perseus, the great Argeian hero, opposed and defeated him, slaying many of the women, including Ariadne. The Bakchik host was brought, as we should naturally expect, from the islands of the Aigaion, and especially from Krete, and though Dionysos here, as elsewhere, *e.g.* in his encounter with Lykourgos, received a temporary check, yet in the end he was quite successful, and had mighty honours decreed him by the Argeians,[6] whose Bakchik cult has been already noticed, together with the

[1] Strabo, viii. 5, 6; Paus. ii. 30.
[2] Cf. *Il.* iv. 52.
[3] Paus. ii. 15, 22.
[4] Vide *Poseidon.* By the Writer.
[5] *Scientific Mythology*, 180.
[6] Paus. ii. 20, 22, 23.

myth that Here smote the god with madness, which he passed on to the women of the country, who at first rejected his ritual.[1] Does all this mean anything or nothing? Is it mere arbitrary fiction? If so, away with the philosophical consideration of myths, and let us treat Zeus and Athene as arbitrary fictions. But if not, how do we explain it? What has become of the 'Boiotian Thrake' in this Dionysiak connection? The god appears to arrive from Krete in the South, not from Thrake in the North. Why does Here object to him?[2] Grote notes from Ploutarchos that even in historic times 'there was a standing antipathy between the priestesses and the religious establishments of Here and Dionysos.' Even so; but why? This enquiry his stand-point prevents him from being able to answer, but still he admits that 'the influence of the *Thracian* religion upon that of the Greeks *cannot be traced in detail.*'[3] Then, how can it be traced, surely not *en bloc*? But it is the fact that the influence of the *Phoenician* religion upon that of the Hellenes can be traced in detail, multitudinous, yet not inharmonious.

To pass on to Attike. One of the many places which claimed to be the birthplace of Dionysos was Eleutherai,[4] anciently the border town between Attike and Boiotia;[5] and the name was said to allude to the god as Luaios-Liber, the deliverer and bestower of freedom.[6] The mythic Eleuther, who dwelt on the Boiotik side of Kithairon, is described as a son of Apollon, (probably Helios), and of a daughter of Poseidon.[7] Pegasos

[1] *Sup.* VI. i. 3.

[2] 'Here in her anger had driven him mad when a child, and he had wandered in this state over Egypt and Syria; at length he came to Cybela, in Phrygia, was purified by Rhea, and received from her female attire' (Grote, *History of Greece*, i. 34, note.)

[3] *Ibid.* i. 31.

[4] Diod. iii. 66.

[5] Paus. i. 38.

[6] At Plataiai, after the battle, was dedicated a temple of Zeus Eleutherios (Strabo, ix. 2).

[7] Paus. ix. 20.

Eleuthereus first brought Dionysos to the Athenians, remembering a Delphik oracle which declared that the god's coming would take place in the time of Ikarios,[1] an Athenian who lived in the days of the mythic king Pandion and welcomed Dionysos, who taught him the cultivation of the vine.[2] Ikarios then gave wine to some peasants who, becoming intoxicated and believing themselves to be poisoned, slew him. His daughter Erigone found his grave with the assistance of his dog Maira, and from grief hung herself on the tree under which he was buried. Dionysos then smote the Athenians with madness, in which state the virgins hung themselves, until at length the god was propitiated by a festival. Ikarios, Erigone, and Maira, translated to the skies, became Boötes, the Virgin, and Prokyon or the Little Dog.[3] Seilenos accompanied Dionysos on his first entry into Attike, and a stone on which he was said to have rested was shown in late times.[4] Near Eleutherai was a temple of Dionysos, from which an ancient statue of the god had been taken and brought to Athenai.[5] Arrived at Athenai, we next hear of Dionysos as the father of the hero Keramos, after whom the Kerameikos, or Potters' Quarter, took its name.[6] The appropriate mythic connection between Dionysos, pottery, and horns has been noticed.[7] The story of the entry of the god into Attike is exactly similar to that of his entry into Argolis: he is opposed; plagues the inhabitants with madness, and finally triumphs. Dionysos in Boiotia, and the introduction of his cult from Thebai into Korinthos and Sikyon, have been already sufficiently noticed.[8] As to Olympik regions, we find a singular illustration of the affinity

[1] Paus. i. 2.
[2] Apollod. iii. 14.
[3] Cf. Hyginus, *Poet. Astron.* ii. Arctophylax; vide *sup.* VII. 1, Vase, No. XXVII.
[4] Paus. i. 23.
[5] Ibid. 38.
[6] Ibid. 3.
[7] *Sup.* VII. i.
[8] Vide *sup.* VI. i. 2, 3.

between him and his brother divinity Hephaistos[1] in the curious legend which relates that Here as soon as Hephaistos was born hurled him from heaven because he was deformed;[2] in revenge Hephaistos sent her a golden throne so contrived that when she sat on it she became bound by invisible fetters, nor could any of the gods, except Dionysos in whom he placed great confidence, persuade Hephaistos to release her.[3] Here we have the remarkable friendship of the two dissimilar Semitic divinities, and the customary Hellenik hatred and disgust of deformity in divinity put in the strongest possible manner—the mother dislikes her child. In the deformed Hephaistos we are told to see fire 'like Agni, dark and stunted in its first beginnings.'[4] To imagine fire as being under any circumstances 'dark' is somewhat difficult; and it surely is not natural to regard it as *deformed*, though, like the Breeze-god, it is weak in infancy. I do not observe that deformity is attributed to the Vedic Agni. On the contrary, we read: 'Thy appearance is fair to behold, thou light-faced, Agni;' and the poet compares it naturally to the lightning and the sun.[5]

The travels of Dionysos in the Outer-world do not, so far as their Hellenik form is concerned, require much further notice. Diodoros, with tedious Euemerism, takes him over the whole ancient world, except Britain. His enterprises against the Indians in the distant East have been noticed.[6] Here drives him through Kam and Syria, Thrake, and Asia Minor.[7] 'He flays Damaskos alive for

[1] It is quite possible that the name Hephaistos may be identical with the Vedic Yavishtha, the Ever-young, as applied simply to the might of fire, Agni-Ignis; but the divinity to whom at a remote period the name became attached is assuredly Semitic in origin (cf. Gladstone, *Juventus Mundi*, 289 *et seq.*; *Poseidon*, xiv.).

[2] *Il.* xviii. 395.

[3] Paus. i. 20.

[4] *Mythology of the Aryan Nations*, ii. 197.

[5] Prof. Max Müller, *Sanskrit Literature*, 567.

[6] *Sup.* IX. vii.

[7] Apollod. iii. 5.

refusing to allow the introduction of the vine, and a false etymology suggested the myth that a tiger bore him across the river Tigris.'[1] These latter stories are mostly idle tales, not myths, faint reflections of the ideas contained in ancient legends and unworthy of examination.

SECTION IV.

THE LEGEND OF THESEUS.

Respecting the history of the great Attik hero Theseus,[2] we are very properly reminded that 'a personage who should be nothing more than a wise king, consolidating the Athenian commonwealth, however *possible* his existence might be, would have no historical reality;' and yet we may well remember, with Prof. Max Müller, that 'We ought to be prepared, even in the legends of Herakles or Theseus, to find some grains of local history on which the sharpest tools of comparative mythology must bend or break.' In speaking of several mythic incidents in the legend of Theseus, I shall assume no historical facts, but only proceed on the basis already laid down in connection with the nationalities of different divinities, their contests,[3] and those of their mythological descendants, and the

[1] *Mythology of the Aryan Nations*, ii. 295.

[2] Principal Mythological Authorities: Apollod. iii. 16; Strabo, Books viii. ix.; Ploutarchos, *Theseus*; Pausanias, Books i. ii.; The Vases.

[3] One of the most remarkable instances of the quarrels of mankind being represented by the disputes of their divinities, seems to be furnished by the obscure Kaldean legend of 'the sin of the God Zu' (Geo. Smith, *Chaldean Account of Genesis*, chapter vii.), who in some mysterious way insults and injures Anu and Bilu, is then exiled from the presence of the gods, and flees away to a far country. He is connected with a divine bird of prey, and we are at once reminded of the great Aryan divinity Zeus and his eagle, while the legend may refer to an early difference and separation between Aryan and Semite and their respective divinities.

meaning and significance of the legendary genealogies. It is manifest that if the mythic pedigrees are utterly arbitrary, and therefore valueless, they can no more be used to serve the purpose of the Natural Phenomena Theory than of any other.

Theseus is the son of Aigeus, king of Athenai, and of Aithra, daughter of the king of Troizen, a place, as noticed, famous for the contest of Athene and Poseidon,[1] and where he is brought up. Having arrived at manhood, he determines to take the then dangerous journey from Troizen to Athenai by land. 'No part was free from the danger of ruffians and robbers.' 'Those times produced men of indefatigable powers of body; but they applied those powers to nothing just or useful.'[2] Herakles was absent with Omphale in Lydia, and rapine and violence were everywhere triumphant. Abandoning the Poseidonik cult of Troizen, Theseus set out on his journey, and fell in with his first adventure at Epidauros, where dwelt Periphetes, son of Hephaistos, called Korynetes or the Club-bearer, who, like a true son of Ptah, was weak in the feet.[3] Him Theseus engaged and slew, and took the club for his own favourite weapon. But how came a son of Ptah-Hephaistos to be located at Epidauros? Simply because Epidauros was the special abode of Asklepios, where was his splendid temple[4] and his serpent-cult, which was thence introduced to Roma; and Asklepios, even if originally Aryan in origin, was early identified with the Phoenician Esmun.[5] Damaskios, speaking of the Kabeiroi, says 'An eighth was added to

[1] *Sup.* sec. iii.

[2] Ploutarchos, *Theseus*, vi.

[3] Cf. *Mythology of the Aryan Nations*, ii. 62.

[4] In a temple of Asklepios, in Achaia, Pausanias had a dispute with a Phoenician, who maintained that the Phoenicians knew more about theosophy than the Hellenes, and that Asklepios was the health-bringing Air, son of the Sun. Pausanias, whilst admitting the explanation, maintained that it was no more Phoenician than Hellenik (Paus. vii. 23).

[5] *Sup.* sec. i.; cf. Sanchou. i. 8.

these Esmounos, whom they interpret Asklepios.'[1] Esmun, last and greatest of the Kabeiroi, and therefore, like Periphetes, a son of Ptah, was, amongst other phases, an Agathodaimon or Serpent-god of healing;[2] and as Mr. Cooper observes, 'When once the Uraeus had been associated with the idea of divinity, the Theban priests, rightly desiring to ascribe the gift of life and the power of healing to the Deity alone, significantly enough twined the serpent around the trident of Jupiter Ammon and the staff of Thoth, or Hermes Trismegistus, the author of medicine, to imply the source from which that subordinate demigod's virtues were derived. From this, in the later periods of her history, Egypt remitted to Greece, along with the so-called forty-six hermetic treatises, the traditional caduceus, or serpent sceptre of Cyllenius and Aesculapius, and by a subsequent transformation of the same deities into a feminine form, the snake and bowl of Hygeia, the goddess of health':[3] and he quotes from Raoul Rochette[4] that on the side of the celebrated Boiotik rock grotto of Trophonios were sculptured images of Trophonios and Herkyna, as indeed Pausanias remarks, observing that you might imagine these were the statues of Asklepios and Hygeia, but that serpents are no less sacred to Trophonios than to Asklepios.[5] I think, therefore, that Periphetes, the Club-bearer, was Asklepios-Esmun, with his phallic, serpent-girt club of life and vitality; and with him may be compared another son of Hephaistos, Erichthonios, the Very-chthonian, king of Athenai, who was found when an infant in a chest, serpent-entwined; and, according to some legends, had, like Kekrops, first king of Attike, a serpentine form below

[1] Damaskios, apud Bunsen, *Egypt's Place*, iv. 227.
[2] Bunsen, *Egypt's Place*, iv. 236, 256.
[3] *Serpent Mythology of Ancient Egypt*, 9 *et seq.*
[4] *Monumenti inediti*, 21, 22.
[5] Paus. x. 39.

the waist.[1] Theseus, who or whatever he was or represented, whether Ionian migration or any other Aryan influence, opposed and worsted the foreign Club-bearer, and passed on his way. Arriving at the Isthmos, he next encountered Sinis, *i.e.*, Robber, a son of Poseidon, and also called Pityokamptes or Pine-bender, because he was wont to bind the limbs of his captives to the bent-down branches of pines, which, springing up again, tore their bodies in pieces. Sinis, being vanquished by Theseus, was himself put to death in this manner. On a Vase[2] Theseus is represented as having thrown Sinis to the ground, and seizing his wrist with his right hand, drags him towards a pine-tree, the branches of which he holds down with his left hand. On another Vase,[3] Sinis is represented as a giant prostrate and clinging to the stem of a tree, whilst Theseus seizes his right arm and bends down a branch to bind him to it. According to the Natural Phenomena Theory, Sinis is, 'the stormwind which bends the pine trees.'[4] So far good. But why should Sinis slay human victims, and in the particular Bakchik manner of having them torn in pieces? The wind may sweep a mortal from a height, as Boreas carried off Oreithyia;[5] but how can it tear men to pieces by having them bound to trees? The plundering son of Poseidon, who sacrifices the inhabitants of the country as the Titanes did Zagreus, like all the rest of these mythic

[1] 'What do you think was the cause of Erichthoneus's being the first inventor of coaches, litters, and chariots? Nothing but because Vulcan had begot him with chitterlingdiz'd legs; which to hide, he chose to ride in a litter, rather than on horseback, for chitterlings were not yet in esteem at that time' (Rabelais, iv. 39).

[2] British Museum, *Vase Cat.* No. 824.

[3] *Ibid.* No. 826.

[4] *Mythology of the Aryan Nations*, ii. 63.

[5] Vide the beautiful Bronze representing this scene, found by Mr. C. T. Newton at Kalymnos, one of the northern Sporades. 'Boreas is represented with buskins and large wings as a wind-god; Oreithyia seems to be looking back to the world from which she is snatched away (*Travels and Discoveries in the Levant*, i. 330).

personages, represents Phoenician barbarity and its overthrow. Sinis had a beautiful daughter Perigyne,[1] *i.e.*, an Attendant-female, who on her father's death hid herself in shrubs, rushes, and wild asparagus, to which she prayed that if they would safely conceal her she would never burn or destroy them. Theseus discovered her retreat, and she became the mother of his son Melanippos, whose Karian descendants never burned rushes or wild asparagus, but honored and worshipped them.[2] The history is curious, and seems an illustration of fetishism, in accordance with what Dr. Tylor calls, 'the lower animistic philosophy.'[3] An intensely Pantheistic religion, like that of Phoenicia, would afford an easy avenue to absolute fetishism with which it was doubtless to some extent connected. Perigyne is occasionally represented on the Vases.[4]

On the borders of Megara Theseus met with another robber, Skeiron, who haunted certain rocks on the sea coast, near those sacred to Leukotheë and Palaimon. He was wont to make his captives wash his feet, and whilst they were so engaged would kick them into the sea, where they were devoured by a monstrous tortoise. 'Sea tortoises,' Pausanias informs us, 'are like land tortoises, except in size, and as to their feet, for they have feet like seals.' Theseus, having overcome Skeiron, put him to death by his own device. Skeiron, according to the Natural Phenomena Theory, like Sinis, represents the wind; although how the wind was first slain (lulled?), and then tortoise-devoured, I am unable to say. However, there appears to have been at Athenai a wind which blew from the Isthmos, and was called the Skeironian, the idea being that it would blow men into the sea

[1] 'Perigune, whom he ravished' (*A Midsummer-night's Dream*, ii. 1).
[2] Ploutarchos.
[3] *Primitive Culture*, i. 430, where various instances of plant-souls and tree-worship are given.
[4] Vide British Museum, *Vase Cat.* No. 754.

as the mythic Skeiron had hurled his captives. The Skeironian wind is borrowed from the legend of Skeiron; he is not a personification of the wind, any more than his fellow-ruffian Sinis. As to the sea tortoise, I presume that the leathery turtle is meant. 'The species that inhabits the Mediterranean has occasionally strayed to the shores of our own islands.'[1] The reptile was adopted at a very early epoch as the cognizance of the not far distant island of Aigina, and appears with sufficient accuracy on the archaic Aiginetan coinage of B.C. 700, and earlier. The turtle is best shown on coins of the second period, whilst in those of the third it is supplanted by the tortoise proper. Skeiron is represented as being a connection of Aiakos, king and patron-hero of Aigina, an island to which Poseidon made good his claim even against Zeus himself; and there was a version of the story current at Megara which represented Skeiron as a good and religious man. Now as it was customary amongst the Phoenicians and their descendants, the Karthaginians, to adore Poseidon by throwing victims into the sea in his honour,[2] Skeiron might, as a votary of the god, have been regarded from a certain stand-point as a religious man.

On a Vase[3] Theseus is represented as rushing at Skeiron, and about to strike him with the foot-pan which he holds aloft in his right hand. Skeiron, bald, and with a shaggy beard, fallen back upon the rock, stretches out his hand, imploring mercy, while at the base of the rock is seen the dreaded tortoise, awaiting its victim. Another Vase shows Theseus in the act of hurling him over the precipice: the hero seizes Skeiron's right leg with his right hand, and, wrenching the giant's right hand from the crag, hurls him headlong down, while the tortoise awaits him below. Skeiron has a vast mass of shaggy hair and beard, and a face of

[1] Gosse, *Reptiles*, 26. [2] Cf. Diod. xiii. 86. [3] Brit. Mus. *Vase Cat.* No. 824.

agonised terror. Behind Theseus stands the Aryan Athene, encouraging him, and near him is the footpan, in which travellers had been compelled to wash the giant's feet.

Proceeding on his way Theseus next encountered at Eleusis the brutal wrestler Kerkyon, the son, according to one legend, of Poseidon, according to another, of Hephaistos. The reader will notice that all these evil personages are connected with the Semitic divinities.[1] Kerkyon compelled strangers to wrestle with him, and overcame and slew them; he shared the fate of the others, being slain by Theseus at his own sport. Mr. Cox well observes that the name of Kerkyon connects him with the Kerkopes;[2] like Kerkops he is the Phallic-looking,[3] a designation perfectly intelligible when we remember that he is Palaimon, the Wrestler, *i.e.*, Phales-Dionysos-Melikertes, who here, as in the episode of Ariadne, appears as the opponent of Theseus. I have already had occasion to allude to Palaimon-Melikertes,[4] but have not spoken of the significance of this mysterious title of Wrestler. There was an ancient tradition that Kronos and Zeus, who are constantly represented as antagonistic, had wrestled with each other at the Olympik Games.[5] On this occult subject, Bunsen observes, 'We are justified in coming to the conclusion that the old primeval god was viewed by the Phoenicians in two opposite characters,

[1] 'Two considerations may be noticed, which tend to account for the place of Poseidon as the Phoenician god, in relation to many rebellious and unruly spirits. First, the rough manners of a seafaring and bucaneering people. Down to the time of the Roman Empire a rude and ruffian-like character was called *Neptuni filius*. Secondly, Syria was inhabited by Canaanites; and it has been observed, that the names given in Scripture to that race indicate great stature and physical force, which became the basis of a tradition that they were a race of giants. To the Greek mind this would very naturally convey that they were children of Poseidon as the Phoenician god (Gladstone, *Juventus Mundi*, 251).

[2] *Mythology of the Aryan Nations*, ii. 63.

[3] *Sup.* sec. i.

[4] *Sup.* VI. i. 2.

[5] Paus. viii. 2.

as the preserver and as the destroyer, like Hercules and Ares. Melikarthos is unquestionably the Melikertes of the Greeks. But the origin of the myth is ideal, and not historical. The Phoenician Hercules himself wrestled with Typhon (the Sun at the meridian) in the sand, as Jacob-Israel did with Elohim in the dust. Hercules, like Jacob, was wounded in the encounter in the thigh: and, like the son of Isaac, received the name of Palaimon, the Wrestler. Acrisius, the Phrygian Saturn, wrestled with his twin brother Proetus in his mother's womb. There was a similar contest, not only between Osiris and Set-Typhon, the brothers, sons of Kronos, but also in the ingenious Phoenician myth of Pygmalion and Sichaeus.'[1] On the episode related in *Genesis*, xxxii, I offer no remark or opinion in this place,[2] suffice it to observe (1) that the train of ideas which is represented by the Kerkyon-Palaimon myth is thoroughly Semitic; (2) that the idea appears to be based upon apparent contests and conflicts in the material world; and (3) may also comprehend the notion of a contest between good and evil; or, according to the view advocated by John Stewart Mill, of a struggle between a divinity of limited potency and crass and intractable material. On a Vase[3] which represents the contest between Theseus and Kerkyon, the hero has raised the wrestler from the ground, and holds him, face downwards, with hands firmly clasped round his waist.

[1] *Egypt's Place*, iv. 211.

[2] Dr. Goldziher, in the latest development of the Natural Phenomena Theory, explains the incident thus:—'Jacob, "the Follower," *i.e.* the Night,' fights with a man who cannot conquer him—the Dawn (*Mythology among the Hebrews*, 140). That is to say, Light cannot conquer Darkness, a highly *natural* idea! The Dawn flees away from the Night! So thinks neither man childlike, nor man poetical; it is the Darkness that flies. 'The Fiend . . . fled, and with him fled the shades of night.' So Athene Promachos drives 'away the darkness of night' (Prof. Max Müller, *Lectures on the Science of Religion*, 66).

[3] British Museum, *Vase Cat.* No. 825.

Passing onwards, Theseus, near the river Kephisos, encountered the robber Polypemon, the Very-hurtful, called Damastes the Subduer and Prokroustes the Stretcher, because he was wont to bind men on his bed, and if they were shorter stretch them to its length; if they were longer, lop off their limbs. Prokroustes, like his fellows, was put to death by the hero according to his own device. The story is singularly difficult to explain, or rather to illustrate. Even the inventiveness of the Natural Phenomena Theory is here unprepared with an explication. It is quite possible that the difficulty may arise from the very simplicity of the facts, and that the traditional cruelty and mutilation may have actually occurred in some form or other. Prokroustes seems, like his fellow personages, to have been a foreigner, but we know too little who or what he was to enable us to form any very absolute conjectures; for, as is to be observed, even his name, a point which generally affords such material assistance, is unknown, since we possess nothing, except descriptive epithets. On a Vase[1] Theseus is represented as having thrown Prokroustes on his own bed, and about to mutilate him with the double-edged axe which he holds in both hands. The robber stretches out his right hand, imploring mercy. The length of the bed is divided into small equal parts.

Theseus also encountered at Kromyon, near the Isthmos, the celebrated boar or sow of Kromyon, called Phaia the Dusky, and the daughter of the Kalydonian boar. Kromyon received its name from Kromos (*Kronos?*), a son of Poseidon, to whom the whole region of the Isthmos was sacred. In the contests of heroes against wild-boars, we are at once reminded of the Atys-Adonis myth, and the animal was also sacred to the Kamic Typhon, who was

[1] British Museum, *Vase Cat.* No. 824.

wont to hunt it by moonlight.[1] Phaia the Dusky, who appears on the Vases, as an aged white-haired nymph, encouraging the sow in its attack on the hero, is a representative of the powers of night, darkness, and snowy-tressed winter; and, similarly, the myth tell us that Herakles tracked the Erymanthian boar through the deep snow; but this boar of night and winter is a Semitic concept and so is appropriately found near the city of Poseidon. Even the scene of the Erymanthian boar's ravages is sometimes placed in Phrygia,[2] and thus is connected with the boar of Atys.[3] On the boar-myth Bunsen observes, 'The story of Adonis being gored by the boar of Mars (winter), and being bewailed by his inconsolable spouse Aphrodite, is well known.[4] It was this same god whose disappearance was lamented every year by the women on the coast of Phoenicia, and his resurrection celebrated with no less rejoicings: *and these festivals a Greek rightly considered as those of his own Dionysos.* Philo tells us that this was so stated in the Phoenician records in the following words: "Eliun met with his death in a combat in the open field. He was deified, and the children offered to him libations and sacrifices." The combat in the open field is the contest with the boar of Mars; and indeed one whole class of MSS. reads, "in a contest with wild beasts."'[5] Phaia, whom later Euemerism regarded as a woman of sow-like habits, is, like the rest of these opposing powers,

[1] Cf. Ploutarchos, *Peri Isis*, xviii.; Bunsen, *Egypt's Place*, i. 442.

[2] Cf. *Mythology of the Aryan Nations*, ii. 49.

[3] Paus. vii. 17.

[4] 'When the annual rains of summer had swelled the river Adonis (so-called from the god), its waters became tinged red by some mineral, and were fabled to be the blood of the beauteous Adonis, annually mutilated:—

'While smooth Adonis from his native rock
Ran purple to the sea, supposed with blood
Of Tammuz yearly wounded.'
(*The Christian Mythology Unveiled*, 63. This singular work, 'by a cultivator of the Earth, and follower of Nature,' and privately printed many years ago, anticipates, to a remarkable extent, the views of such writers as Dr. Goldziher and Prof. Steinthal).

[5] *Egypt's Place*, iv. 234–5.

a being of Semitic associations overthrown by the Aryan hero in his triumphant progress. On a Vase,[1] already noticed as consecrated to the labours of Theseus, the sow is represented as transfixed by the hero's spear, yet rushing fiercely forward to attack him, whilst Theseus stands awaiting it with drawn sword. By the side of the sow is the nymph Phaia, its spirit, animating it to the attack and tearing her long hair. On another Vase[2] the hero, having slain the sow, drags it away by a cord fastened to its hind legs, whilst the Aryan Hermes encourages him.

Arrived at Athenai, Theseus next set out against a Poseidon-sent bull, which was ravaging the country near Marathon; this bull he captured and sacrificed to his patroness, the Aryan goddess Athene. The connection between Poseidon and the Bull I have noticed elsewhere;[3] it is entirely Semitic, and this Marathonian bull had arrived from Krete, and is therefore doubly connected with the Minotaurik cult. The next and most famous of the hero's exploits, his voyage to Krete, the bovine land, and slaughter of the Minotauros, has already been fully noticed;[4] and it is from this comparatively easily understood legend of which so many details have survived that we must proceed in our treatment of the others. They all represent the hero in a similar position, namely, as supported by the Aryan divinities in a series of contests against the Semitic divinities and their children. Thus, on his triumphant return from Krete he institutes games in honour of Apollon;[5] and is compelled to give up Ariadne to Dionysos who, Phoenician-like, has a superior naval force;[6] or, according to another account, threatens him in his character of Hypnophobes, by warning him in a dream to forsake her.[7] And again, it is to be observed

[1] British Museum, *Vase Cat.* No. 824.
[2] *Ibid.* No. 825.
[3] *Poseidon*, xxiv.
[4] *Sup.* IX. iii. *The Minotauros.*
[5] Paus. viii. 48.
[6] Ibid. x. 29.
[7] Diod. v. 51.

that although the Semitic personages opposed to Theseus are generally represented as tyrants and monsters, yet that, nevertheless, faint echoes of Semitic skill and wondrous wisdom and superiority in the arts have descended even in some of these very legends. Thus, Ploutarchos tells us that at Megara it was asserted that Skeiron was never a robber nor a ruffian, but a good and great man; and that a similar conflict of opinion prevailed about the great king of Krete Minos, for whilst Homeros described him as conversing with Zeus himself, and Hesiodos called him 'supreme of kings,' he was satirized on the Attik stage, and represented by the Tragics as violent and implacable, and yet at the same time as being with Rhadamanthos a just and upright judge. The two sides of the legend represent the two sides of the original, Semitic wisdom and Semitic cruelty; Semitic material splendour and commercial advancement linked with a sensual and orgiastic religion, avarice, and cunning. But Poseidon and Hephaistos, although eventually Hellenised, were not overcome by Aryan opposition; they made good their footing in the land, and Theseus himself instituted the Isthmian Games in honour of the god of the Isthmos, as Perseus and the Argeians, after their first opposition, paid mighty honours to Dionysos. Some, however, said that the Games were instituted to expiate the untimely fate of Sinis, or of Skeiron; 'for the rites *performed there before, in memory of Melikertes, were observed in the night*,' and had more the air of mysteries than of a public spectacle and assembly.'[1] Here we see, incidentally, that from a remote antiquity the nocturnal orgies of Dionysos-Melqarth had been celebrated in the locality.

Honest Pausanias tells us that in ancient times wild beasts were more terrible to mankind than in his day, and instances the lions of Nemea and Parnassos, the huge

[1] Ploutarchos.

serpents which abounded in various parts of Hellas, the Kalydonian, Erymanthian, and Kromyonian boars,[1] and the Kretan and Marathonian bulls. While I fully acknowledge that most, if not all, of these mythic monsters represented cults and creeds, or the material phenomena of nature, yet it must be remembered that there can be little real doubt of the truth of the fact which he states, however poorly it may be supported by these particular instances. The host of Khshayarsha, on their march through Makedonia were molested by lions, which especially attacked the camels; and Herodotos, speaking of the district north of the Thermaik Gulf, remarks, 'That whole region is full of lions and wild bulls, with gigantic horns which are brought into Greece.'[2] This animal is the *bonasos* of Aristoteles,[3] and the *urus* or *Bos primigenius*. 'Cæsar particularly mentions the urus as occurring in the Hercynian forest; it is alluded to in the Niebelungen Lied, and, according to Herlerstain, it existed in Germany down to the sixteenth century.'[4] Of enormous serpents, in Libye and elsewhere, various ancient authors speak; and indeed the Giant-serpent Apap is one of the most important figures in Kamic theology. One of the exploits of the great Babylonian hero, Izdubar, whom George Smith was inclined to identify with Nimrudu, is the slaughter of a 'divine bull;'[5] for, as Pausanias remarks, some of these dread animals are sacred to the gods, and were sent for the correction of mankind.[6] To analyze the origin and progress of what Miss F. P. Cobbe calls 'the Fauna of Fancy,' accurately distinguishing between

[1] Pausanias says that the teeth of the Kalydonian boar were carried by Augustus to Roma (Paus. vii. 46), and that he was shown its skin (!), which was hung up in a temple in Tegea (Ibid. 47).

[2] Herod. vii. 26.

[3] *Peri Zôôn Historia*, ix. 45.

[4] Sir John Lubbock, *Pre-historic Times*, 307.

[5] Geo. Smith, *Assyrian Discoveries*, 167.

[6] Vide Paus. i. 27.

the real and the ideal, would be a work of no common difficulty. It may be that fact had more to do with the belief in such matters than is generally imagined; and that, as Bory de St. Vincent supposes, lingering pterodactyls were the sires of mythologic dragons. 'But enough of this subject.' All traces of conflicts of races, and of the arrival of Semitic divinities, such as those here noticed, illustrate the spread of the Dionysiak concept. I have dealt with the history in mythology, and with the mythology in history; and for the more purely historical particulars refer the reader to the works which treat of the colonization and progress of the Phoenician people.

SECTION V.

THE MYTH OF ORION.

The singularly difficult legend of Orion must not be passed unnoticed in a consideration of the Dionysiak Myth, and its introduction into Hellas. I will therefore give the story of Orion as it occurs in the mythologists, and endeavour to analyze it, and to extract the underlying significance. According to the statement of Hesiodos, who, as a Boiotik poet and most renowned Theologer, is an especially valuable authority on the matter, Orion was the son of Poseidon and Euryale, daughter of Minos, and possessed the power of running over the waves and passing across the ripe grain without injuring it.[1] According to Pindaros, another Boiotik authority of almost equal importance, Orion was born at the very ancient Boiotik town of Hyria;[2] and the more

[1] Hesiodos, apud Hyginus, *Poet. Astron.* ii. 34; Apollod. i. 4.
[2] Pindaros, apud Strabo, ix. 2.

archaic Boiotik form of his name was Oarion.[1] Unfortunately the original accounts of Hesiodos and Pindaros have not been preserved. Another somewhat similar version of his parentage makes him the son of Hyrieus, son of Poseidon and Alkyone.[2] Hyrieus is merely Hyria personified as a king, and is called the brother of Anthas,[3] the Blooming, *i.e.*, Dionysos Antheus.[4] Another account makes Orion the son of Gaia the Earth; or of Oinopion[5] the Wine-flushed,[6] *i.e.* Dionysos Oinops. Oinopion himself appears as a son of Dionysos,[7] and has a child named Athamas.[8] Another legend makes Oinopion a Kretan and son of Rhadamanthos by Ariadne.[9] To those who can enter into the subtle and delicate Euemerism which always underlies Hellenik mythical genealogies,[10] and who can further understand that it is in fact a real and most true consistency which causes apparent, though not actual differences; and that it would be simply incredible that the thoughts of millions of mankind during hundreds of years, respecting vast concepts, should be identical,[11] the pedigree of Orion is consistent in its very inconsistency. Its Semitic colouring is obvious. Poseidon,[12] Dionysos, Minos, Rhadamanthos and Ariadne, are familiar personages whose non-Hellenik character and adjuncts have been previously sufficiently noticed. Anthas and Oinopion instantly resolve themselves into phases of Dionysos, and the less important personages of the family

[1] Korinna, *Frag.* ii.; Pindaros, *Dithyrambos*, Frag. ii.
[2] Apollod. ii. 10; cf. Creuzer, *Symbolik*, iii. 39.
[3] Paus. ii. 30.
[4] Vide *sup.* VIII. i. *Antheus.*
[5] Servius, in Aeneid, i. 539.
[6] Cf. *sup.* VIII. i. *Oinops.*
[7] Schol. Apollon. Rhod. iii. 996.
[8] Paus. vii. 4; cf. *sup.* VI. i. 2, as to Athamas.
[9] Cf. Ploutarchos, *Theseus*, xx.; Paus. vii. 2.
[10] Cf. *Poseidon*, xxvii.
[11] Vide Vol. I. 253, as to oscillations in the persons of the historic allegory.
[12] 'Poseidon, the gloomy sea-god, who, according to Semitic conceptions, I believe to have been also the Winter-god, Dagon' (Steinthal, *The Legend of Samson.* Cf. *Poseidon*, xxxiv. Poseidon as Dagon).

tree present no difficulty. Alkyone, daughter of Atlas the heaven-supporter, is a stellar being, the mystic king-fisher or 'halcyon bird of calm,' of Phoenician associations, and connected with the Dionysiak ritual,[1] enrolled amongst the famous Pleiades or Stars-of-sailing[2] whose movements were so much observed in many countries of the ancient world.[3] Euryale is a being similar to Euryphassa the Broad-light-shedding, Eurydike the Broad-dawn-light, and similar impersonations. The name Hyria 'in the mouth of the Boeotians was called Uria, as Hyrieus was pronounced Urieus;[4] and similarly Orion became Urion.[5] Orion, who or whatever he may be or represent, is thus the son of the kosmic Wine-god, of the Phoenician Poseidon, of the starry Alkyone, of the broad-light-spreading Euryale, of the Earth, and of Rhadamanthos Judge of the Under-world.

Next, as to the localities in which he is found. In Phoenician Boiotia,[6] according to all accounts; in Chios, where Oinopion reigned; in Krete, where he hunted with Britomartis the Kretan Artemis;[7] at Zankle, afterwards Messana, in Sikelia, where, like a true son of Poseidon the Builder, he occupies himself in making harbours and other maritime works, and erects a temple in honour of his sire.[8] Lastly, Homeros, in a passage frequently supposed to be a late addition, but which is impregnated with the aroma of archaic idea, places him in the Under-world. Says Odysseus, 'Huge Orion I beheld, hunting through the asphodel meadow beasts which himself had slain in the lonely heights, having in his hands an

[1] Vide Vol. I. 264.

[2] Cf. Sir G. C. Lewis, *Astronomy of the Ancients*, 65.

[3] Vide J. E. Blake, *Astronomical Myths*. cap. v. The Pleiades.

[4] K. O. Müller, *Orion*, 24, and authorities cited.

[5] Schol. in Germanicus, Latin version of the *Phainomena* of Aratos.

[6] 'Boeotia, where much Phoenician influence is visible' (Steinthal, apud Goldziher, *Mythology among the Hebrews*, 419).

[7] Apollod. i. 4; Hyginus, *Poet. Astron.* ii. 34.

[8] Diod. iv. 85.

all-brazen mace ever unbroken.'[1] Now all these places are either head-quarters or in the immediate neighbourhood of Phoenician or other non-Hellenik influence. Thus, just opposite Chios, on the mainland, was an ancient Phoenician trading station;[2] and according to an early legend, recorded by the tragic poet Ion, Poseidon arrived there when the island was uninhabited, and became the father of a son, Chios, from whom it was named.[3] Respecting the un-Hellenik factors in Boiotia, Krete, and Sikelia, nothing further need here be added. As to the Homerik position of Orion, of which more anon, Mr. Gladstone has noticed 'the predominance of a foreign character and associations in the Homeric Under-world of the Eleventh Odyssey;'[4] and that the notices of Orion in the Poems 'tend to mark him as non-Hellenic or pre-Hellenic.'[5]

When speaking of the mythic incidents in the life of Orion, it is quite needless to refer to such as manifestly relate to the constellation subsequently so-called; because these are necessarily comparatively modern, in as much as the general concept of Orion must have risen long ere his name was regarded as suitable for a large and brilliant collection of stars: and it should ever be remembered that 'on the whole the mythology of the Greeks has little connection with the heavenly bodies, and the mythical stories which have an astronomical reference are of comparatively recent origin.'[6] Thus the tales about Orion as either pursuing or pursued by the Dove-Pleiades,[7] and as slain by the Zodiacal Scorpion,[8]

[1] *Od.* xi. 572–5.
[2] Dr. Wm. Smith, *Ancient Atlas*, Map of Greek and Phoenician Colonies.
[3] Ion, apud Paus. vii. 4.
[4] *Homeric Synchronism*, 213.
[5] *Ibid.* 214.
[6] Sir G. C. Lewis, *Astronomy of the Ancients*, 69.
[7] 'The imagination of poets, by playing upon the name, conceived this constellation as a flight of doves, πελεῖαι' (*Ibid.* 65).
[8] Cf. Apollod. i. 4; Servius, in *Aeneid*, i. 539. 'Scorpion immisit Tellus. Obstitit Orion. Latona astris addidit' (Ovidius, *Fasti*, 541–3).

merit no attention in an archaic connection. The purely astronomical portion of the myth, moreover, has been done more than justice to by K. O. Müller in his learned Excursus on Orion.[1] Confining ourselves, therefore, to early legend, we find that Orion was beloved by the Morning. So Kalypso complains, 'As when rosy-fingered Eos bore away Orion, so long the gods who live in ease were envious, until, in Ortygia, golden-throned, chaste Artemis attacked and slew him with her mild weapons.'[2] Here we find ourselves at once near the real root of the myth: the Dawn, the Morning-light, loves the Sun,[3] and the sad story of their affection—the loves of Kephalos the Head of the youthful sun for his deserted maidens and abandoned brides, some of whom rejoin him again at eve ere his death, furnishes the Aryan Mythologist, upon whose special preserves I do not intend to intrude, with no small portion of his theme. This affection between the early light and the sun cannot but be unfortunate in its issue; but, in addition to this natural circumstance, the friends and children whom Eos brings from the East often, like Memnon, find potent enemies in western regions; and so in the present instance, the Semitic Sun-god whom Eos snatches up from the Underworld, and brings westward with her, encounters in Ortygia, the ancient name of Delos,[4] the head-quarters of the Aryan Sun-god, the formidable opposition of his death-bringing sister, beneath which the Stranger, as elsewhere, succumbs: but although degraded from his position as the solar photosphere, yet even in death

[1] Appended to Leitch's translation of the *Introduction to a Scientific System of Mythology*.

[2] *Od.* v. 121-4.

[3] I am glad to notice that Prof. Steinthal quite agrees with the theory of a solar Orion. Vide his *Legend of Samson*.

[4] Strabo, x. 5; Virgil, *Aen.* iii. 124. Ortygia is 'the land of the quail, the earliest bird of spring, and thus of the early morning' (*Mythology of the Aryan Nations*, ii. 23). In this sense, again, it is a suitable locality for Eos to join Orion in, *but not for his death*.

and apotheosis, he shows his bright and luminous nature, and reappears in the grand constellation which bears his name. Many variations of the legend show the root opposition between Orion and Artemis or Apollon. Sometimes Artemis sends the scorpion which kills him;[1] but she works only in concert with her brother the Aryan Sun-god, his great natural rival, who, when Artemis-Selene is inclined to look favourably on the solar stranger, by craft prevails on her to smite him with the arrow of death as he sinks through the western ocean to the Under-world.[2] It is the Sun, giant-hunter and racer through the heavens, 'mighty hunter before the Lord,'[3] who 'wanders alone through the boundless and blessed Olympos;' and chases the varied phenomena of the sky, slaying them with gleaming mace, fit weapon for a brilliant giant. It is 'Orion armed with gold,'[4] 'Orion, the sun in his character as the hunting and far-shooting god,'[5] who still pursues his ceaseless chase through the Under-world after the phantom animals[6] of the 'lonely heights' and 'windy halls' of heaven, like the Phoenician Periphetes[7] armed with mighty club, a glowing torch-mace soon to burn with the augmented splendours of the dawning day.[8] He has plunged through the western waters and the gates

[1] A Kamic Scorpion frightens the Cat, which is regarded as a solar animal (Goldziher, *Mythology among the Hebrews*, 342). But it must be remembered that 'the Scorpion does not belong to the ancient constellations with which *Grecian* fable and poetry were conversant' (K. O. Müller, *Orion*, 22).

[2] Hyginus, ii. 34. It is noticeable that the head of Orion in the sea appeared to be black, which reminds us of the black disk of the nocturnal Kamic Sun in western regions.

[3] Since writing the above, I find Dr. Goldziher calls Nimrod 'the "Hunter" *i.e.*, the Sun.'

[4] Virgil, *Aen.* iii. 517; cf. *sup.* VIII. i. *Chrysokomes*, and similar solar epithets.

[5] *Mythology of the Aryan Nations*, i. 432. But in another passage (*Ibid.* ii. 290) Mr. Cox strangely explains Orion as a cloud.

[6] On a Vase made by Tleson, the Korinthian, Orion appears carrying a fox and a hare (Birch, *Ancient Pottery*, 346).

[7] *Sup.* sec. iv.

[8] He is connected on Vases with the Sun-god (cf. Birch, *Ancient Pottery*, 248).

of death into the blessed regions of Amenti and the asphodel meadow,[1] where holy souls enjoy a blissful existence;[2] but he may not tarry there, and hastens through the hours of darkness again to meet Eos, who loves him, in the region of Ortygia; his mace is ever unbroken, his torch ever unquenched. He alone can, as noticed, pass unscathed through the waters of the Under-sea;[3] unholden by the bars of death and darkness, can rise through the eastern ocean, and pass over the waving cornfields with steps so light that not a blade is rustled.

Understanding, then, the solar character of Orion, we may next proceed to consider the most obscure of the legends connected with him, which is as follows:—On his arrival at Chios from Boiotia he desired Aerope the daughter of Oinopion in marriage, and brought her the spoils of the chase as bridal presents. But her father constantly deferred their nuptials, until at length Orion when intoxicated assaulted the maiden, whereupon Oinopion sought the aid of Dionysos, who caused the Satyroi, with whom Orion had caroused, to throw him into a deep sleep, in which state Oinopion blinded him. An oracle tells him that he can recover his sight by journeying eastward and exposing his eyeballs to the rising sun; upon which, following the sound of the hammer of a Kyklops, he reaches Lemnos, where the sympathising Hephaistos gives him as a guide a mysterious Being, described as a boy, or of short stature, named Kedalion. Arrived at the extreme East, his sight is restored, and he returns to take vengeance on Oinopion; but the latter cannot be found, being concealed in a subterranean chamber constructed by

[1] Vide *sup.* VIII. ii. *Asphodel.*

[2] Vol. I. 208, 317.

[3] Vide Goldziher on 'the course taken by the Sun-hero after sunset through the sea, so as to shine again on the following morning on the opposite shore' (*Mythology among the Hebrews*, 28; *Ibid.* 99, 104).

Hephaistos.[1] Orion subsequently retired into Krete, and at Tanagra there was erected a monument of some kind in his memory as a hero of the country.[2] The previous considerations will enable us to penetrate easily into the heart of this mystery and make it luminous. Orion, the ardent sun, desires Aerope the aspect of light-gladness and Persephone-brilliance, who is the child of the Dionysiak vital wine-power of the earth. But her father constantly delays the marriage, fearing lest the glowing lover should consume the fresh dewy splendours of the rejoicing earth and its happy adjuncts; on which, the Sun infuriate,[3] Herakles Mainomenos, the raging Athamas,[4] penetrates to the presence of his beloved by force. Her father then calls on his sire Dionysos, spirit of the material world, for aid; and as the lusty Sun had caroused with the Satyroi, representatives of the flowing earth-life, and had drunk freely of the wine of existence, the Earth-spirit threw him into a deep slumber, in which state he sank down into the West, where the telluric powers blinded him, and he could only recover his sight by going through the Under-sea, which he had special power to do, to the far East. Guided by the sounds of Kabeirik life,[5] he reaches the hidden abode of the kindly Semitic fire-king, which Lemnos represented in the Upper-world, and received from Hephaistos the Kabeirik dwarf[6] as his guide. Eustathios[7] has, with great judgment and ingenuity, explained this name as formed from *kedeuein*, to take charge of, and especially to attend and take charge of a corpse or of the dead, which is itself derived from *kedos*, care or concern, and hence care

[1] Apollod. i. 4; Hyginus, *Poet. Astron*, ii. 34; Theon, Schol. in *Aratos*, 638.

[2] Paus. ix. 20.

[3] Cf. *Mythology of the Aryan Nations*, ii. 47.

[4] Vide Vol. I. 248.

[5] Vide Cap. X. i.

[6] Vide Vol. I. 408, *Kossyra*.

[7] In *Il.* xiv. 294.

for the dead, attention in the matter of funeral solemnities. Kedalion, the personification of this idea, is a most suitable personage to conduct the extinguished Sun through the realms of the dead; and though he is a son of Ptah-Hephaistos, a dwarfish Kabir, yet as soon as he comes within the influence of the principle of Hellenik anthropomorphic beauty, this feature disappears, and his small stature is accounted for by describing him as a boy. Welcker and K. O. Müller agree in explaining the name as signifying guardian, which is a similar though not exactly identical idea. Sophokles wrote a satyric drama called *Kedalion*, in which Orion appeared with Kedalion on his shoulders, and surrounded by a chorus of Satyroi. Amongst the Boiotoi, Orion was also called Kandaon,[1] which name, as Movers has well observed,[2] is akin to Kandalos, one of the seven Sun-children of Rhodos and brother of Makar,[3] *i.e.* Melqarth. The whole connection, as well as etymological examination, shows that there is no Hellenik meaning or derivation for these two names; and we therefore turn to Semitic sources,[4] and find that patient investigation in this direction clears up the difficulty. I have noticed that the Semitic word Kohen,[5]

[1] Tzetzes, in Lykophron, 328,

[2] *Phönizier*, i. 475.

[3] Diod. v. 56.

[4] Dr. Goldziher asks, 'Is it possible to indicate a satisfactory etymon for every proper name of the Greek mythology? and if not, ought we on that account to explain the Greek out of Semitic, whenever a case occurs that tempts us to do so, as our learned ancestors did?' (*Mythology among the Hebrews*, Introduction, xxxiii). And he refers to Von Gutschmid's 'excellent critique on Bunsen's attempt to explain Athene as Semitic.' Bunsen, however, was by no means decided on the point (Vide Vol. I. 176, Note 10), and noticed 'the claims of the Aryans' on the name, which claims, as he then truly remarked, required 'further study,' and this they have since received. But with reference to Dr. Goldziher's somewhat defiant interrogatory, I have no hesitation in replying that though we must not explain Hellenik words 'out of Semitic, *as our learned ancestors did;*' yet that in certain cases we are fully justified in resorting to a Semitic etymology, namely, when (1) the name or the personage who bears it is found within the cycle of Semitic influence, and shows a Semitic colouring; and (2) no reasonable Aryan explanation can be given.

[5] When considering Semitic names and derivations, the reader must

which means both priest and prince, was applied in an Hellenik form, Koies or Koes, to the Kabeirik priesthood;[1] and therefore it is no mere surmise that the name had penetrated into these Hellenik localities. The solar Orion who, in Boiotia, the country of the chief Phoenician colony of Hellas, was also known as KaN-DaoN, is, I have but little doubt, KoHeN-DaiaN, *i.e.*, the Prince the Judge, as the solar Dionysos is, as we have seen,[2] Daian-Nisi, the Judge of men;[3] so that just as the investigation of their mythic histories proves both Orion and Dionysos to be Sun-gods, the same remarkable fact is indicated by their names, which are thus actually partly identical: and the one great idea of the spiritual solar judge, no mere solar photosphere, appears alike in both. KaNDaLos, son of the Sun and brother of Melqarth, and who is found in Rhodos the rosy isle, is, I apprehend, KoHeN-aDiL, the priest or rather prince of the Phoenician colony of Adil,[4] 'the sacred grove,'[5] famous for the cult of Aphrodite, and called by the Hellenes Idalion, by the Assyrians Edihal,[6] and now Dali, the first and last syllables having fallen away.[7] Guided by Kedalion the solar Prince-judge passes through the Under-world,[8] exercises his mysterious power of walking through the

always remember the very close affinity of the Semitic languages. Thus Prof. Max Müller observes, 'The language of the Jews differed from that of the Phoenicians, the Moabites, and other neighbouring tribes *much less* than the Greek dialects differed from each other' (*Lectures on Science of Religion*, 148). And again, 'Semitic scholars complain that there is no work worth doing in comparing the grammars of Hebrew, Syriac, Arabic, and Ethiopic, for they have only to be placed side by side in order to show their close relationship' (*Ibid.* 174).

[1] *Sup.* X. i.; vide Gesenius, *Scripturae Linguaeque Phoeniciae*, 391.

[2] *Sup.* IX. viii.

[3] In Assyrian, *danu* is to judge, *dayanu*, a judge; *nisu*, man; genitive *nisi*.

[4] Vide the Phoenician and Kypriote bilingual Inscription of Dali (*Trans. Soc. Bib. Archaeol.* i. 155-6).

[5] Engel, *Kypros*, i. 153.

[6] *Records of the Past*, iii. 108.

[7] 'Letters, like soldiers, sometimes drop off on a long march' (Horne Tooke).

[8] 'Poseidon had enabled him to go through the sea' (Pherekydes, apud Apollod. i. 4).

waters, and, emerging from the eastern sea with sight restored, hastens back westward to take vengeance on Oinopion. But the subtle wine-life spirit, Erekepaios-Theoinos, is concealed in the heart of the earth, where dwell the igneous life-heats and the Kabeirik powers of Hephaistos; and where the vengeful Sun, which can only scorch the earth-surface, may not penetrate. Such is the dream and its interpretation; and it remains to consider the meaning of the word Orion or rather Oarion, in which latter form the *i* is a short syllable. This has often been connected with Ares,[1] the stormy and raging Being, a wind-god like Odin;[2] and the parallel between Orion and the Aryan Wild Huntsman is also tempting.[3] But the solar aspect of the myth, independently of geographical and philological considerations, is too strong to be withstood; and therefore this proposed connection with the Aryan Ares, who is not a solar being, must be abandoned. The combined force of the evidence points almost irresistibly in a Semitic direction; Orion is Kandaon, and Kandaon is a Semite. Movers saw this clearly,[4] but attempts to connect Orion both with the Hellenik Ares and the Semitic words Ariel or Lion-of-El and *aor*, light. According to Fürst,[5] the root-word *ar*, meaning 'strong-one' or 'giant,' was applied by the Phoenicians to the solar Baal.[6] *Ari* the lion, in Assyrian *uru*, is the animal that plucks or tears in pieces; and the Assyrians seem to have called it 'the great dog.' The lion is a well-known solar animal,[7] and Dionysos himself appears at

[1] Vide Buttmann, apud Ideler, *Researches into the Origin and Meaning of the Names of the Stars*, 331 *et seq.*; K. O. Müller, *Orion*, 23; cf. *Orchomenos und die Minyer*, 92–3.

[2] The gods of wind and storm can never pass over the corn-fields without bending the grain.

[3] Vide Grimm, apud K. O. Müller, *Orion*, 10.

[4] *Phönizier*, i. 473–5.

[5] Vide Vol. I. 56.

[6] *Ar* appears as a proper name in the tenth Phoenician Inscription of Kition (Gesenius, *Scripturae Linguaeque Phoeniciae*, 139, 347).

[7] *Sup.* VIII. ii. *Lion.*

times as Leontomorphos.[1] When speaking of Dionysos Orotal,[2] I quoted Sir G. Wilkinson's opinion, that the word should be referred to 'the sun, the *Aor* "light" of Hebrew,' and Sir H. Rawlinson's reference to the firmamental god Aür; and on the whole I regard the connection and derivation of the word Orion as being the following:—

The most ancient city of Ur, 'the primitive capital of Chaldea,[3] the birth-place of Abraham,'[4] is 'the city of the light.'[5] M. Lenormant read the name of its seventh king Ur-hammu, 'light of the sun,'[6] and George Smith, Urukh;[7] the name has often been compared with the Or-chamus of Ovidius, whom the poet calls 'the seventh from Belus.'[8] Ur gave the name to the surrounding country, which was called Ur-ma, the Land of Ur.[9] From *ur*, light, is derived the Assyrian *uru*, light and day,[10] the Hebrew, *aor*. Ur was also a deity, the god of light, to whom one of the ancient Kaldean kings dedicated a throne.[11] *Ar* is the strong-one, and *ari-uru*, the lion, the *canis major* or rather *maximus*, *the* hunter among animals, *the* giant among dogs according to Assyrian ideas, the fierce solar animal, the Kaldean zodiacal sign of Abu (July–August) 'month of fire.' Now, combine these ideas and we have the concept of the solar, leonine, light-god, hunter, racer,

[1] *Sup.* VII. iv. Gem No. XVI.

[2] Vol. I. 220.

[3] Cf. Rawlinson, *Ancient Monarchies*, i. 153.

[4] *Trans. Soc. Bib. Archaeol.* iv. 25.

[5] It is immaterial to the question whether the sun or the moon was implied.

[6] Apparently he now reads Likbagas (*La Magie chez les Chaldéens*, 295), but this rendering is exceedingly dubious. These startling differences often arise from doubts whether a word should be read ideographically or phonetically.

[7] 'The reading is very doubtful' (George Smith in *Records of the Past*, ii. 9, Note 1).

[8] *Metam.* iv. 212–3.

[9] *Trans. Soc. Bib. Archaeol.* iii. 229.

[10] 'As the Latins say 'lux' for "a day"' (H. F. Talbot, in *Trans. Soc. Bib. Archaeol.* iv. 78).

[11] *Trans. Soc. Bib. Archaeol.* i. 64; cf. the Homerik Eos Chrysothronos (*Od.* x. 541), lover of Orion.

giant,[1] 'of-mighty-strength,' as Korinna calls him, whose name in its Hellenik form is AORI-ON,[2] OARI-ON, pronounced according to the archaic fashion of Boiotia URI-ON, and finally toned down into the more elegant and more Hellenik Orîon. The name Orion occurs three times in the Authorised Version of the Bible. 'Him that maketh the seven stars and Orion,'[3] Hebrew *Ksl*, a word which has been very frequently and inappropriately rendered 'the Fool.' K. O. Müller inclines to this latter meaning, and apparently understands it as connected with the drunken folly of the outwitted Orion. But as Orion is not meant by the term, this idea falls to the ground. Müller adds, that he is 'aware that the interpretation of כסיל into *Orion*, is not generally received.' I do not doubt that we should read כֶּסֶל Kesel, the 'Strong one,' not כְּסִיל Kesîl, the Fool; and I observe that Prof. Steinthal, whom Dr. Goldziher so much commends, is of the same opinion;[4] although the latter somewhat strangely deserts his favourite light, and reads 'the Fool,'[5] giving the passage in Job xxxviii. 31, as an instance of Hebrew mythology, an old myth of the foolish Orion bound to heaven.[6] But, as Tregelles well remarks on the passage, 'We must not interpret the Scripture as though it countenanced foolish superstition';[7] and as the investigation shows, the writer of the Book of Job mentions neither Orion nor any other

[1] Cf. Pindaros, *Isthmoinikai*, iii. 67: *φύσιν Ὠαριωνείαν.*

[2] 'The formation of the proper names of men and places by the termination *ôn* is excessively common, and requires no citation of examples' (Steinthal, *The Legend of Samson.* Note. Vide his remarks on Dag-on. Cf. *Poseidon*, xxxvi. The Aun). The kosmico-solar Uasar appears as the 'god An' (*Records of the Past*, ii. 121), which is also the name of the city Heliopolis, the Beth-shemesh of Jeremiah.

[3] Amos, v. 8.

[4] 'The Strong,' not 'the Fool,' (Steinthal, apud Goldziher, *Mythology among the Hebrews*, 427).

[5] *Mythology among the Hebrews*, Introduction, xxxv.

[6] Cf. Gesenius, *Hebrew and Chaldee Lexicon*, in voc. *Chesil.*

[7] Simply because this would involve a misinterpretation; not because Scripture must at all hazards be twisted into the support of the dominant religious ideas of the time.

giant, and refers, not to any ancient mythical notion, but to the grand and harmonious laws which regulate the course and being of the stellar worlds. The LXX have quite a different reading of the passage in Amos, and make no mention either of Orion or of the Seven Stars. Again, we read 'Orion and Pleiades.'[1] Here the LXX for Orion read Hesperos, the Evening-star. The remaining passage, is 'Canst thou bind the sweet influences of Pleiades, or loose the bands of Orion? Canst thou bring forth Mazzaroth in his season?'[2] Here the LXX read Pleiades and Orion, and judiciously retain the obscure term Mazzaroth which they are evidently unable to explain. The same Hebrew word is used in all three passages, and the LXX translate it at random now one way, now another.[3] If we fall back upon Rabbinical interpretation and conjecture, we find that Aben Ezra understands by Kesil the Scorpion, 'a constellation opposed to the Pleiades by nearly the half of the heavens'; a meaning in the abstract perfectly possible, as the Scorpion was a very ancient constellation in Kaldea, though not in Hellas. Abulwalid understands by Kesil the star Canopus. But these are mere conjectures, and the one point that is clear is that the constellation Orion is not mentioned in any Biblical passage. Mazzaroth, the Assyrian Mazarta or 'watch,' has been beautifully illustrated by modern research[4]; and we must look in the direction of Kaldea for the full explanation of the other terms employed in the passage, an investigation which, however, does not further concern the present enquiry.

Remembering the mysterious connection previously alluded to between Dionysos and Nimrod,[5] and the

[1] *Job*, ix. 9.

[2] *Ibid.* xxxviii. 31–2.

[3] They were doubtless influenced, and probably also somewhat confused, by the learned Hellenik philosophers of Alexandria, who were formally settling and codifying matters astronomical.

[4] Vide H. Fox Talbot, *On the Mazzaroth of Job (Trans. Soc. Bib. Archeol.* i. 339).

[5] *Sup.* VIII. i. *Nebrodes.*

thoroughly Dionysiak character of the Semitic Orion, it is not surprising to find the latter frequently associated and identified with the mighty Kaldean hunter-king. Thus the Hellenik monk Georgios ho Kedrenos, commonly called Cedrenus, who lived in the eleventh century and compiled a kind of general history from the Creation to the year A.D. 1057, states that 'Nimrod was placed amongst the stars of heaven and called Orion.'[1] The authority of Kedrenos is of the weakest, but he has preserved many curious and valuable facts. Again, we read 'Chous [Kush] the Aethiop begat Nebrod, a Giant, and the founder of Babylonia, whom the Persians say was placed amongst the stars of heaven; they call him Orion.'[2] The Arabs call the constellation Orion El Jabbar, 'the Giant,' which is the same word as the Biblical appellation of Nimrod, Gibbour,[3] the mighty, which the LXX render Gigas. The name 'giant' would naturally pass on from the individual Orion to the large constellation subsequently so-called, and thus described:—

> Next the Twins, see great Orion rise,
> His Armes extended stretch o'er half the skies;
> His stride as large, and with a stately pace
> He marches on and measures a vast space.
> On each broad Shoulder a bright Star's display'd,
> And three obliquely grace his hanging Blade.
> In his vast Head, immerst in boundless spheres,
> Three stars less bright, but yet as great, he bears.
> But farther off removed, their Splendor's lost,
> Thus, grac'd and arm'd, He leads the Starry Host.'[4]

Dr. Goldziher, as noticed, regards Nimrod as an impersonation of the Hunting Sun,[5] a conclusion at which, as

[1] *Synopsis Historiôn*, i. 27.
[2] *Chronicon Paschale*, 36; vide also Rawlinson, *Ancient Monarchies*, i. 154, and Authorities cited.
[3] *Gen.* x. 9.
[4] Manilius, *Astronomica*, i. 394–402. Translated by Thomas Creech, 1700.
[5] *Mythology among the Hebrews*, 136.

may be gathered from the foregoing remarks, I had also arrived. But there is this important difference between us, *i.e.*, that I do not regard a solar Nimrod as necessarily negativing the existence of an actual, historical personage of that name, any more than the concept of the Kamic Sun-god Ra precludes the existence of historical Pharaohs bearing solar appellations, and supposed to be in some mysterious manner incarnations of the Sun-god and therefore actual 'suns of glory, lights of men.'[1]

[1] *Henry* VIII. i. 1.

CHAPTER XI.

DIONYSOS-MELQARTH IN THE PHOENICIAN OUTER-WORLD.

SECTION I.

THE HISTORY OF MELQARTH ACCORDING TO SANCHOUNIATHON.

LEAVING the shores of Hellas,[1] we must now sail in a ship with Phoenician[2] men over the fishy sea, and seek our great divinity in his Tyrian home. We have had reason to believe that Bakchos is but a variant of Melqarth;[3] and, as Melikertes Palaimon, we have noted his arrival and cult in Hellas.[4] And, first, let us view the King-of-the-city as he appears in the pages of Sanchouniathon. 'To

[1] Dr. Birch observes that Comparative Mythology is at present 'so little understood on account of the investigations having been restricted to the myths of the Aryan nations. It must be again repeated that *it is impossible to know the sources of Hellenic and Italian civilization by enquiries directed into purely Aryan sources*' (*Records of the Past*, Vol. v. Preface ii).

[2] In Assyrian Phoenicia is called Martu, 'the West' (*Trans. Soc. Bib. Archaeol.* iii. 254; Rev. A H. Sayce, *Assyrian Grammar*, Syllabary, No. 182), and Akharru or Ahirra (*Records of the Past*, vii. 61; Rev. A. H. Sayce, *Assyrian Grammar*, Syllabary, No. 354), 'That-which-is-far-back' or behind, *i.e.*, in the extreme west, immediately adjoining the Sea of the Setting Sun. Hence it is Phoinike ('Phoenicia is only found in a doubtful passage of Cicero.' Smith, *Classical Dict.* in voc. *Phoenice*), the Crimson-land of the Phoenix, the solar sun-bird (vide Herod. ii. 73). The manufacture of purple dye was by no means confined to Phoenicia, although 'the unanimous voice of antiquity assigns to Tyre the discovery of the mode of obtaining two most beautiful tints of purple from the Buccinum and Murex' (Kenrick, *Phoenicia*, 238). In the Kamic Inscriptions the Phoinikes appear as the Fenechu (Birch, *The Monumental History of Egypt*, 26).

[3] *Sup.* IX. i.

[4] *Sup.* VI. i. 2; X. iv.

Demarous was born Melikarthos, who is Herakles."[1] Demarous is TaMaR, the upright palm-tree[2], itself called *phoenix*, and hence the phallic pillar, Hellenikally Dionysos-Phales-Stylos;[3] and in the Phoenician theogony Tamar is the son of Epigeios-Ouranos, the terrestrial-heavenly-one, called the Autochthon or Aboriginal, in Phoenician Samin. Heaven is himself the son of Elion, the Most-high. In considering Phoenician kosmogonies and theogonies, in addition to the natural obscurity of the subject, and to its peculiar treatment by this singular people, it must be remembered that the difficulty of investigation is also greatly augmented by the very imperfect manner in which Philon and Eusebios have preserved such extracts from Phoenician works as we possess; and therefore the attempt to make a complete reconstruction of a harmonious whole from the existing materials, which certainly in places verge towards the chaotic, would be partially arbitrary and consequently unreliable. As when on Hellenik ground, I have strictly confined the investigation to Dionysos and his immediate surroundings, here, similarly, I shall only notice the Phoenician Pantheon so far as the illustration of the Melqarth-myth requires. It will suffice, therefore, for our purpose to understand from the obscure genealogy that from the Most-high (Elion) proceeds the Heavenly-principle (Ouranos-Samin), visible alike in firmament above and in earth beneath, which in its working assumes a phallic manifestation (Demarous-Tamar); and this latter becomes the sire of the animated material universe, chiefly personified and represented in solar splendour by Melqarth. To suppose that each of the mythic pedigrees of Sanchouniathon are perfectly consistent in all their parts would be as unreasonable as to imagine that our own ideas and suppositions respecting the Divine in its relation to actuality, are invariably harmonious and uncontradictory; in addi-

[1] Sanchou. i. 6. [2] Cf. Jer. x. 5 [3] *Sup.* VII. ii.

tion to which, here as ever, it must be remembered that mythic and kosmical personifications can change places and relationships with singular facility, and without thereby necessarily forfeiting truth, *e.g.*, we may consider Heaven as either the sire or the son of Earth, Dawn as either the daughter or the bride of the Sun. Now Melqarth Poliouchos, the City-King, is, *i.e.*, was identified and supposed to correspond with, the Hellenik Herakles. With the question whether there was really an original analogy between the two personages we are not concerned, but this supposed identity appears prominently in the myths which place Herakles in the extreme West, by or in regions near the celebrated Stelai Herakleïai or Pillars of Herakles, and also in the more purely solar character attributed to Herakles in later philosophical Paganism.[1]

'Melikarthos and Isroas were brethren, sons of Demarous: against the Giants they warred, and took great spoil; and Melikarthos seeing in the band of captives Deisone a beautiful virgin, fell deeply in love with her.' Both the brothers desire her, and she prefers Melqarth, who is beautiful; 'but Isroas was unshapely and of evil-nature.' Melqarth celebrates his marriage with songs, 'and these songs the Tyrians even now sing on the day before the festival of Melikarthos.' Isroas, to recover Deisone, attacks his brother, who remonstrates, reminding him that hawk slays hawk, but that the brothers were the two mountain-streams issuing from one glen. 'He answered not, but casting darts transfixed Deisone: seeing her fall, Melikarthos rushes up, but finds her already dead; having bewailed the maiden for three days, he

[1] Cf. Macrobius, *Saturnalia*, i. 20: 'Nec Hercules a substantia solis alienus est, quippe Hercules ea est solis potestas quae humano generi virtutem ad similitudinem praestat deorum. *Herakles* enim quid aliud est nisi *Heras* id est aeris *Kleos?* quae porro alia aeris gloria est nisi solis inluminatio?' And he proceeds to allude to the Herakles who was most religiously worshipped at Tyrus.

receives ships from the Kabeiroi, and many were his fellow-travellers.'[1] The meaning of the myth is that the root-power of being, Demarous, has two principal manifestations,—the genial, beautiful, life-giving, preserving Melqarth, and the deformed and evil-minded power of death and destruction, here called Isroas, a being who appears in a former myth of Sanchouniathon as Ousoös or Esav, the Hairy, 'who was the first who made clothes of the skins of animals which he slew;'[2] and who, like Isroas, quarrelled with his brother Hypsouranios, the High-and-heavenly. 'Esau,' observes Bunsen, 'was in early times interpreted by the Jews as Zamael, Satan, Old Serpent, Wild Boar. There was a similar contest not only between Osiris and Set-Typhon, the brothers, but also in the ingenious Phoenician myth of Pygmalion and Sichaeus. The one who is slain signifies 'the pure,' Zakkai, and Pohem Elyon, 'the murderer of the Most High.'[3] Euemeristically treated, the two brothers quarrel about a maiden DaySaN, the fertile-beauty of the world, DeiSoNe, which is being continually worn away and consumed by the destructive element in nature.

Melikarthos having sailed away, arrived at the isle Kittion, Kittim[4] or Kypros, the Assyrian, 'Iatnan, in the middle of the Western sea,'[5] also called Kerastis, the Horned, a name derived according to some from its shape, but far more probably because the cult of horned divinities, obtained there. Another name of the island was Makaria, Hellenikally interpreted as 'the Blessed'; but, as we have seen,[6] signifying the abode of Makar or Melqarth. Kiti or Kition was also a town on the island, founded by descendants of Javan or Ioun. Melqarth wars with the inhabitants, and overcomes them; he is then offered the

[1] Sanchou. ii. 9.
[2] Ibid. i. 3.
[3] Bunsen, *Egypt's Place*. iv. 212.
[4] *Gen.* x. 4.
[5] *Annals of Sargon.*
[6] *Sup.* X. ii.

sovereignty of the island, which he declines. His future greatness is prophesied, how he should sail over unknown seas, become prince of all, behold the end of the earth, and at last be so great as to be worthy of the company of Kronos and the other divinities. After this Melqarth sails onwards to the farthest regions of the West; his progress mythically representing the course of the sun and the extension of the Phoenician colonies with the cult of their great patron divinity.

Melqarth and his friends are next tempest-tossed for many days, and some of them perish. Arrived at lofty mountains, the summits of which are the sacred abodes of the gods,[1] Melqarth ascends them to worship, and there remains, like Moses, forty days. At length they reach an island where many herds are grazing, some of which they, like the comrades of Odysseus, take away; and when a certain shepherd, Obibakros opposes them, Melqarth puts him to flight, and they drive off the oxen.[2] Regaining the main land, they support themselves for a time on shell and other fish; and Melqarth, having fallen sick,[3] no one else

[1] Mountain tops are in many religious-mythologies regarded as peculiarly sacred to divinity, on account of their 'heaven-kissing' situation. Thus in Kaldea the *Zigguratu* was a lofty tower attached to the temples, on the top of which was the altar of the deity. The Accadai, or 'Highlanders,' believed that the gods only came down to the highest parts of the earth, and therefore raised artificial eminences, like the Tower of Babel, for their worship in the plains. The gods were supposed to have their seat on the 'Mountain of the East,' the 'Mountain of the World,' 'like the Greek Olympus or the Hindu Meru' (Rev. A. H. Sayce in *Trans. Soc. Bib. Archaeol.* iii. 151–2). The Persians similarly sacrificed to the Supreme on 'the summits of the loftiest mountains' (Herod. i. 131), and sacrifices in the combined ritual of the sun-gods, Dionysos and Apollon, were offered on the peaks of Parnassos (Paus. x. 32).

[2] As to Herakles-Melqarth and the oxen in the West, vide *sup.* VII. iii. Figures of Geryones, and of Herakles driving off the cattle of Geryon, occur amongst the Kypriote antiquities discovered by General Luigi Palma di Cesnola on the site of Idalion, Adil or the 'sacred grove' (*Kypriote Photographs*, Plates xxiii. xxv).

[3] Cf. the sick Kaldean Izdubar. This is generally understood as connected with the daily or yearly death of the Sun, who is cleansed of his deadly leprosy or uncleanness by being plunged beneath the healing waters of Okeanos (cf. Lenormant, *Les Premières Civilisations*, ii. 78), from whence he rises in the pure freshness of his morn-life.

dares to enter the woods for fear of the wild beasts. Having recovered, he goes into the country alone, and traversing a certain wood, finds a beautiful woman asleep. Going up to her he was astonished to see that her lower limbs were serpentine, and she told him that she was a slave of Queen Leiathane, to whom they went; and whom Melqarth discovered surrounded by similar semi-drakontic beings. She informed him that Masisabos, who reigned in Tartessos at the end of the earth, had driven her from her kingdom, and she gave Melqarth a little casket containing poison for anointing arrowheads. After these things, Melqarth returned through the wood to his comrades; it was full of dragons, serpents, and vipers, the divine dwellers in the country. This legend, like the other adventures of Melqarth in the West, was linked into the history of the Theban Herakles. 'Hercules,' says Herodotos, 'when he was carrying off the cows of Geryon, arrived in the region which is now inhabited by the Scyths, but which was then a desert. Geryon lived in an island called by the Greeks Erytheia,[1] near Gades,[2] which is beyond the Pillars of Hercules upon the Ocean. Now, some say that the Ocean begins in the East, and runs the whole way round the world. Hercules came from thence into the region now called Scythia; and being overtaken by storm and frost, drew his lion's skin about him, and fell fast asleep.' His mares stray the while, and whilst searching for them 'he found in a cave a strange being, between a maiden and a serpent, whose form from the waist upwards was like that of a woman, while all

[1] *I.e.* 'The Red,' as lit up by the ruby sunset (cf. Phoinike). The one Okeanos is alike in the far East and the far West, ἡ Ἐρυθρὰ θάλασσα, Erythraeum Mare, and for the same reason. There are several personages in Hellenik mythology called Erythros. One was, naturally enough, a grandson of the solar Athamas (vide *sup.* VI. i. 2), and the mythic founder of the ancient Boiotik town of Erythrai (Paus. vi. 21). Another was a son of the solar Rhadamanthos (Ibid. vii. 3. As to Rhadamanthos, vide Vol. I. 208). The extreme West is both black and red, Erythros-Erebos.

[2] Gadeira, from the Phoenician *gadir*, an enclosure.

below was like a snake.'[1] The hero stays with her, and she becomes the mother of three sons, the youngest of whom is Skythes, mythic ancestor of the Skythian kings. These drakontic maidens are not connected with mermaids, Oannes-Dagon, Melusina, or any watery personages; but apparently represent the female Earth, with serpentine powers of vitality and productiveness warmed to fertility by the solar beams.[2] Sanchouniathon next gives the well-known remarks on the divine nature of the serpent already quoted.[3] Melqarth and his friends still sail westward, until at length they arrived at Tartessos, Tarshish, 'the subdued,' *i.e.*, brought under Phoenician sway, and the fort of Masisabos, who is slain by Melqarth; and the wanderers capture great spoils of gold dust, golden vessels, and an immense quantity of silver, which they remove to the ship.[4] They sail on again with the head of Masisabos fastened to the prow of the galley, on seeing which the inhabitants of these remote regions willingly received them. 'Thus, then Melikarthos arrived at the ends of the earth, first of all Sidonians and Tyrians.'

The people of the country deem Melqarth a divinity, and his companions Dii Minores; and on their arriving at two headlands separated by a strait, Melqarth erects a stele on each, 'which can now be seen, and derive their names from Melikarthos,' *i.e.*, the Stelai Herakleïai. The inhabitants erect an Akropolis for him, with a city and a shrine in it; and institute sacred rites throughout the whole country in honour of the god Melqarth, 'but especially in the city.' Images, too, were made of pure silver, of which at that time there was such abundance in Tartessos that the most common vessels were formed of it. But Melqarth, having on a certain occasion gone forth

[1] Herod. iv. 8-9.
[2] Vide *sup.* VIII. ii. *Serpent.* No. IV.
[3] *Ibid.* No. I.
[4] Their solitary solar boat.

alone[1] to hunt, was seen no more; nor was his burial place ever discovered.[2] As to his comrades, some were sent home to tell what things had happened, and others settled and married in the country. Those who were sent home at last arrived there after many dangers, 'and found Isroas dead; and on the spot whence Melqarth had embarked they built a temple in his honour, which is even now to be seen in Old Tyros. And they made a statue of the god of silver, and its form greater than that of a man; and he amongst the Tyrians is regarded as the chief god, but Kronos by the Sidonians,' the two personages being, as we have seen, merely variants of the same. The sacred rites of Melqarth were celebrated at the season of the year when ships put forth to sea. The whole population, dressed in gay attire, assembled in front of the temple on the eve before the festival; the priests came forth and danced and chanted, in alternate strains,[3] the illustrious deeds of Melqarth, and so spent the livelong night as in the Naxian ritual.[4] But early in the morning the god beams with wondrous splendour; the sun himself rises; the sacred rites to ensure a fortunate voyage are performed; the god is again celebrated with hymns and songs as the ruler of the sea,[5] and the voyagers leave the

[1] The single, lonely Sun.

[2] Melqarth being a purely solar divinity sinks deathless to the Underworld, and has no earthly burial place; but Dionysos and Uasar, being kosmico-solar personages, are buried in the earth, whose life they represent, and special terrestial localities come to be regarded as their place of sepulture. Many places in Kam were said to contain the tomb of Uasar. So M. Mariette speaks of Thinis as 'the cradle of Egyptian monarchy, and the place where was situated the tomb of Osiris—a sanctuary venerated by the ancient Egyptians as the Holy Sepulchre by Christians.' In later times the island of Pailak [Philai], near the First Cataract, was peculiarly associated with the burial of Uasar, so that the affirmation 'By him who sleeps at Pailak,' was a specially solemn declaration. Bousiris, again, in Lower Egypt, was said to be a tomb of Uasar (Diod. i. 88). Eudoxos of Knidos, B.C. 366, the celebrated astronomer, who had travelled in Kam, also places the god's sepulchre at Bousiris. As to the grave of Dionysos, vide *sup.* IX. vi.

[3] Vide *sup.* VIII. ii. *Dithyramb.*

[4] The marriage of Dionysos and Ariadne seems to have been annually celebrated at Naxos (cf. Vol. I. 270).

[5] Vide Vol. I. 267.

port. On this day they sport, rejoice, and jest until all the vessels have sailed away. Such was the ritual which was observed down to a comparatively late age; it is, as indeed it must be, Dionysiak in every particular—the dance, the solar and nocturnal cult, the mirth and jokes, with which may be compared the Eleusinian jests at the bridge over the Kephisos, are familiar incidents. The solar Phoenician Astyanax is personified as the adventurous hero, who throws open the rich regions of the unknown West, and his name lingers in tradition as the great discoverer and explorer. Thus Plinius tells us that 'Midacritus [Melikarthos] was the first who brought tin from the island called the Cassiteris.'[1] Karteia at the Pillars bore his name; and, as Herakles, he vanquished Antaios in the Libyan desert, supported the heavens for Atlas,[2] drove off the herds of Geryon, and bore away the golden apples from the Gardens of the Hesperides, apples destined to become occult symbols in the Dionysiak mysteries.[3] The god's name, either as applied to himself or as a name of others, occurs at times in Phoenician Inscriptions; as, for instance, in that called Melitensis Prima, *Ladnn Lmlqrt bl tsr*: 'To the Lord [Adonin] Melqarth, Lord [Baal] of Tzur;' and in a bilingual inscription of Kypros, in Phoenician and Kypriote, which has been translated by Dr. Birch:—

> Melekitun lemelek araba beshanat
> Melekiatun of-the-king four In-the-year
> Melekithonos basileos.[4]

The head of Herakles-Melqarth appears, as noticed, on the coins of Tzur and Thasos[5]; and Kenrick, speak-

[1] Plinius, vii. 57.

[2] Mount Atlas was called 'the Pillar of Heaven' (Herod. iv. 184; cf. Aischylos, *Prometheus Desmotes*, 356).

[3] For further illustration of Herakles in the West, vide Geo. Smith, *The Cassiterides*.

[4] *Trans. Soc. Bib. Archaeol.* i. 155. The Kypriote, as will be observed, is an Aryan language; in fact, almost an Hellenik dialect.

[5] *Sup.* VII. iii.

ing of Tyrian coins of the period of Gordianus, A.D. 235, observes: 'The coins of this age exhibit much more frequent allusions to the mythic history of Tyre than those of earlier date; *e.g.*, Cadmus killing the serpent with a stone; Hercules with his club and lion's skin, and a fire burning on an altar; Hercules Astrochiton, who had a special temple at Tyre; Ocean, as an emblem of his conquest of Spain,'[1] and journeys and labours in the West. Herakles Astrochiton or Starry-tunic is of course the kosmic Dionysos Asterios, the starry Minotauros.[2]

SECTION II.

THE CULT OF MELQARTH-MOLEKH.

'I made a voyage to Tyre in Phoenicia,' writes Herodotos, 'hearing there was a temple of Hercules at that place, very highly venerated. I visited the temple, and found it richly adorned with a number of offerings, among which were two pillars, one of pure gold, the other of emerald, shining with great brilliancy at night. The priests said that the temple was built at the same time the city was founded, and that the foundation of the city took place 2,300 years ago. In Tyre, I remarked another temple where the same god was worshipped as the Thasian Hercules. So I went on to Thasos, where I found a temple of Hercules which had been built by the Phoenicians who colonised that island when they sailed in search of Europa.'[3] The emerald pillar is conjectured by Sir G. Wilkinson to have been of glass.[4] The 'fiery column' was a special symbol of Melqarth.[5] In the

[1] *Phoenicia*, 460.
[2] *Sup.* IX. iii.
[3] Herod. ii. 44.
[4] Rawlinson, *Herodotus*, ii. 69.
[5] Cf. Movers, *Phönizier*, i. 408.

Phœnician religion 'the element of fire was considered, in its most extended acceptation, as the principle of life, the source of all activity, of all renewal, and of all destruction. The solar or sidereal gods are essentially *fire-gods*.'[1] To prevent confusion respecting the Phœnician phases of Dionysos, it may be remembered that the principal of these are:[2]—

I. *Kronos.* As the Horned-god,[3] called Saturnus by the Romans; in which phase his cult was connected with the 'distant and gloomy' planet Saturn,[4] 'which was regarded by the Phœnician Shemitic nations as a Kakodaimon, to be appeased by human sacrifices,'[5] and which among the Kaldeans, Hellenes, and Latins was similarly of sinister import. It was called Phainon, the Shiner; and 'was sometimes designated the Sun,'[6] a circumstance connected with and illustrative of the kosmico-solar character of the great divinity.

II. *Molekh.* As the King of Divinities,[7] and destroying power in nature.

III. *Melqarth.* As the Astyanax-Poliouchos or tutelary City-king, especially of Tzur, but also of other Phœnician settlements.

IV. *Adon.* As the Lord of men.

V. *Tammuz.* As the life-giving, solar photosphere.

Apparent obscurity disappears when it is remembered that these are only different phases or aspects of the same vast and varied concept.

Melqarth alike at Tzur and in the West has his pillars; the fiery pillar is his symbol,[8] and Ousoös, above referred to as the same with Isroas,[9] erects in Phœnician myth

[1] Lenormant, *Ancient History of the East*, ii. 221.

[2] Vide IX. iii. *Table of Phœnician Divinities.*

[3] Vide *sup.* IX. iii. *Kronos.*

[4] Cf. Donaldson, *Theatre of the Greeks*, 14.

[5] Gesenius, *Hebrew Lexicon*, Edit. Tregelles, 478.

[6] *Trans. Soc. Bib. Archaeol*, iii. 148.

[7] Vide *sup.* IX. iii. *Hadad.*

[8] Cf. *Ex.* xiii. 21.

[9] *Sup.* sec. i.

two pillars to fire and wind, before which he falls down and sacrifices the blood of animals which he had caught.[1] The intimate connection between Dionysos and the Pillar-cult has already been noticed when speaking of Dionysiak statuary,[2] and its full illustration well appears on Phoenician ground. One of the names of the Phoenician Kronos was Kon,[3] the Pillar, the god Kevan, Kiyun, or Chiun,[4] whence the Greek *Kion*, pillar,[5] whose cult appears to have obtained amongst the Israelites in the wilderness; and it is to be remembered that the Molekh-worship is sternly prohibited in the Law of Moses.[6] The somewhat obscure passage in the prophet Amos reads:—'But ye have borne the tent of your king [Molekh][7] and the pillar [Kiyun] your images,' *i.e.*, the ox-headed statue of Molekh identical with 'the bull-headed Dionysos Hyes,' and Kronos-Kon, the Pillar or Dionysos Stylos, 'the star of your god,' *i.e.*, the planet Saturn sacred to Kon, 'which ye made to yourselves.' M. Lenormant after remarking that amongst the Phoenicians and Syrians the divine being is scarcely to be distinguished from the material world, thus exactly harmonizing with the kosmogonic Dionysos, as we have seen him throughout the enquiry, observes, 'Among the northern Hittites—the Khitas of the Egyptian monuments—this divine being received the name of Set "the Omnipotent," whence was derived the form Sutekh;'[8] and Set,

[1] Sanchouniathon, i. 3. Dr. Goldziher, while considering that Movers and Bunsen have bestowed too much care on 'the Sanchouniathon of Philo Herennius,' remarks that it is a mistake to regard the work as a forgery, and 'unworthy of attention in investigating Phoenician antiquity' (*Mythology among the Hebrews*, 215).

[2] *Sup.* VII. ii.

[3] Movers, *Phönizier*, 289; cf. Rev. A. H. Sayce: 'The Hittites whom we find worshipping the deity Ken' (*Trans. Soc. Bib. Archaeol.* v. 29).

[4] *Amos* v. 26.

[5] Cf. VIII. i. *Dionysos Perikionios.*

[6] *Lev.* xx. 2–5.

[7] Dr. Goldziher denies that Molekh is intended in the passage, but, as I think, without sufficient reason. The LXX read Τοῦ Μολόχ. M. Jules Soury remarks on the passage, 'Adar, qui a le taureau solaire pour symbole, est le Moloch phénicien, (c'est le dieu de la planète Saturne que les Babyloniens comme les Hébreux appelaient Kewan' (*Religion d'Israël*, 23).

[8] *Ancient History of the East*, ii. 219.

again, is identical with the Sun-god and connected with the planet Saturn, for 'the word *set*, means in Hebrew as well as Egyptian, pillar, and in a general sense, the erect, elevated, high;'[1] and 'in a planetary point of view,' Saturn is 'the highest of the planets.'[2] 'As late as the fourth century, Kevan, who devoured children, had worshippers in Syria.'[3] Again, Bunsen observes, 'The Tyrian Hercules was the same as Moloch the king, Baal-Moloch, Malakh-Bel, as he is called on the coins. No statues were erected to him at Cadiz or in Tyre; but he was worshipped in the latter place with eternal fire, which lighted up the temple by night from the reflection on the columns of smaragdus.'[4] Such was Dionysos Stylos in his home.

Next, as to the Molekh-cult. 'The Rabbins assure us,' says Calmet, 'that this idol was of brass, sitting upon a throne of the same metal, adorned with a royal crown, having the head of a calf, and his arms extended as if to embrace anyone.' Others relate that the idol was hollow, and within it were contained seven partitions, one of which was appointed for meal or flour, in the second there were turtles, in the third an ewe, in the fourth a ram, in the fifth a calf, in the sixth an ox, and in the seventh a child. All these were burnt together by heating the statue on the outside.' So Diodoros writes of the cult at Karthada, 'There was among them a brazen statue of Kronos, holding out his hands towards the ground in such a manner that the child placed on them rolled off and fell into a certain chasm full of flame;'[5] and he relates how the Karthaginians sacrificed 200 of their noblest children and 300 other persons to the god when hard pressed by Agathokles of Sikelia. The ox-headed Molekh-statue 'was hollow within and heated from below, and the

[1] Bunsen, *Egypt's Place*, iv. 208.
[2] *Ibid.* 207.
[3] *Ibid.* 209.
[4] *Ibid.* 212.
[5] Diod. xx. 14.

children to be sacrificed were cast into its arms.'[1] Mr. Clark, speaking of Molekh, observes, 'According to a Jewish tradition of very light authority, the deity was worshipped under the form of a brazen image, having the head of an ox;' and says that the image of Kronos as described by Diodoros, 'seems to have furnished the Rabbinists with the suggestion.'[2] The notion that 'the Rabbins' culled suggestions from the works of Diodoros is of the 'lightest authority;' in fact, it might be with as much and as little probability asserted that they borrowed the idea from the Minotauros or the Etruscan Tages. But that the rabbinical account is of light authority no one who is acquainted with the cult of Dionysos Taurokeros can for a moment suppose, nor need more be said on the point here;[3] we may, however, remember the corresponding female reflection, Astarte, crowned with horns in token of sovereignty, 'She-Baal, the Cow,' as the LXX call her,[4] the 'Syderum regina bicornis,'[5] and who appears cow-headed on the coins.[6]

The question has been raised whether the victims were really sacrificed to the god or merely symbolically passed through, between, or over fire in his honour, and as a sign of purgation and purification; the three ways of purification being by air, water, and fire. But whilst it may be fully admitted that ceremonies existed in connection with the idol which did not involve human sacrifice, yet there is no reasonable question that in Phoenicia and Aram, as at Karthada, human sacrifice was the central point of the ritual. 'Distorted truth forms the worst of lies, and the hideous rationale of the Molekh-cult was the noble feeling that we must give and solemnly devote to God our best

[1] Gesenius, *Heb. Lex.* 478.
[2] *Speaker's Commentary*, vol. i. part ii. p. 608.
[3] Vide *sup.* IX. iii.
[4] LXX in *Tobit*, i. 5.
[5] Horatius, *Carmen Seculare*, 35.
[6] Kitto, *Cyclopaedia of Biblical Literature*, 105.

and dearest.[1] The familiar allusions to the cult in the Old Testament require no detailed notice: Solomon built 'an high place in the hill that is before Jerusalem, for Molech, the abomination of the children of Ammon.'[2] Josiah 'defiled Topheth, which is in the valley of the children of Hinnom, that no man might make his son or his daughter to pass through the fire to Molech.'[3] As to the cruel character of the rites, Jeremiah says that the men of Judah 'built the high places of Baal, which are in the valley of the Son of Hinnom, to cause their sons and their daughters to pass through the fire into Molech;'[4] and he was sent to Tophet to prophesy the overthrow of Jerusalem on account of the wickedness committed in that dreadful valley. 'They have built also the high places of Baal, to burn their sons with fire for burnt offering unto Baal, which I commanded not neither came it into my mind.'[5] The combination of the two passages shews that Baal-Molekh was the divinity, or rather, strictly speaking, the phase of the divinity, to whom the children were sacrificed. At Sikyon we find unmistakeable vestiges of the cult of this Dionysos-Molekh, for there were ancient statues there of Zeus Meilichios in the shape of a pyramid and Artemis Patroa in the shape of a column.[6] We notice that these are foreign divinities from their unanthropomorphic forms. Zeus Meilichios is Baal-Molekh; Meilichios in Hellenik signifies the Appeased, probably in allusion to the sacrifices offered to avert the supposed hostility of the god, but perhaps, also used euphemistically like such names as Eumenides, Euxinos, and the like. Bunsen seems to regard the epithet as sarcastic, and remarks, 'In Amathus, Malika[7] (Moloch), the inhospitable Zeus,' sarcastically called 'Jupiter hospes,' had his bloody altar before the temple of

[1] Cf. Bunsen, *Egypt's Place.* iv. 286-7; Tennyson, *The Victim.*
[2] I. *Kings* xi. 7.
[3] II. *Kings* xxiii. 10.
[4] *Jer.* xxxii. 35.
[5] *Ibid.* xix. 5.
[6] *Kion,* Paus. ii. 9.
[7] *Malica* is a king in Assyrian.

Adonis.'[1] Near the river Kephisos also was an altar of Zeus Meilichios, at which Theseus was purified, as noticed.[2] Zeus Meilichios has the form of the fiery column sacred to Melqarth, for the Kamic word pyramid was erroneously supposed to be connected with the Hellenik *pyr*, fire, and to symbolize the ascending flame; and similarly Artemis Patroa, Orthia, the Upright, *i.e.*, phallically columnar, is the famous Artemis Taurike, already fully noticed,[3] and correspondingly appears as Kiyun, the Pillar. Dogs were sacrificed to Molekh and to 'Melekhet-Artemis.'[4] Speaking of the human sacrifices, M. Lenormant observes, 'We also know that these odious sacrifices were followed by feasts in which deep sorrow and frantic joy alternated; funeral ceremonies, intermixed with monstrous orgies, were the characteristics of the mystic feasts of Thammuz or Adonis.'[5] The ritual included every species of licentiousness and impurity, the very acts of which, by an almost inconceivable perversion, were regarded as part of a religious worship; nor were magic and those arts which may be included in the familiar term 'witchcraft' excluded. Fitting prototype and source for the Hellenik Dionysiak Orgies. Molekh is also called Milcom[6] and Malcham.[7] 'Attempts have been made to distinguish between Milcom and Molech; but they seem based on over-refinements. Both words are variants of the term ordinarily used for king among the Semitic races of Western Asia.'[8] The name also appears in those of 'Adrammelech and Anammelech, the gods of Sepharvaim.'[9] The former divinity is Adar-Malik, the-Fire-the-King, the

[1] *Egypt's Place*, iv. 213.

[2] *Sup.* X. iv. The circumstance shows the ultimate reconciliation effected between the great Aryan hero and the Semitic powers.

[3] *Sup.* VI. i. 1; IX. iii.

[4] Bunsen, *Egypt's Place*, iv. 213. Rude dog-headed images have been recently found in (Kypros, vide *Kypriote Photographs*, Pl. vii.).

[5] *Ancient History of the East*, ii. 223.

[6] I. *Kings* xi. 5.

[7] *Zeph.* i. 5.

[8] Canon Rawlinson, in the *Speaker's Commentary*, ii. 548.

[9] II. *Kings* xvii. 31.

Assyrian Nin or Ninip; the latter is Anu-Malik, the-God-the-King, *i.e.*, the Sun, for Sepharvaim or the Two Sipparas, the town lying on both sides of the river, was the Kaldean Heliopolis, and called Tsipar sha Shamas, Sippara of the Sun, Shemesh, Shamas. Human sacrifices prevailed in Kaldea in early times. Mr. Sayce quotes an inscription, which states that at certain times 'On the high places the son is burnt;' and another inscription in Akkadian and Assyrian declares that 'The offspring his-life-for he gave it.' 'Here,' observes Mr. Sayce, 'we have clear indications of the sacrifice of children such as took place at Carthage, in Phoenicia, and in Palestine. The northern Semites seem to have carried the rite with them to the West, and may perhaps *have taught it to the Aryan nations of Europe.*'[1] Chemosh, the national divinity of the Moabites, the Vanquisher or Governor, is merely another variant phase of the Baal, and on the Moabite Stone is called Ashtar-Chemosh, on which Dr. Ginsburg remarks, 'Ashtar, the masculine companion to the female Ashtarte, appears here for the first time, in the religions of Canaan. Eminent scholars, who have devoted themselves to the investigation of the ancient cults, have shown to demonstration that [one of] the most primitive idea [s] of God was that he consisted of a dual nature, masculine and feminine, joined in one, and this androgynous deity gave birth to the creation. Hence the name Ashtar=*generative power*, whilst Ashtarte is the female half, or companion = *productive power*. In harmony with this fusion of the two natures in one, Ashtarte is called in a Phoenician inscription, 'the King,' 'the Sun-god,' whilst, on the contrary, Baal is called *Goddess*. As the subduing and conquering power, he was *Chemosh*, *i.e.*, the conqueror of the Moabites, *the Baal*, *i.e.*, the Lord of the Phoenicians

[1] *Trans. Soc. Bib. Archaeol.* iv. 30; vide *sup.* IV. iii. 2; VI. i.; VIII. i., *Omestes*; IX. iii.

and Syrians, *the Molech, i.e.*, the King of the Ammonites.'[1] Here is the origin of the 'two-natured Iakchos,' the androgynous Dionysos, so familiar throughout the enquiry.

Although details respecting the history and cult of the divinities of Western Aram from the Great Sea to the Perath [Euphrates] are somewhat scanty, yet the outlines of their ritual and of the general ideas underlying their worship are sufficiently distinct to enable the formation of very definite conclusions. In the first place, the religion of the whole country was the same, although the forms were variant. So M. Lenormant remarks, 'The religion of the Phoenicians differed from that of the other nations in Syria only in some external forms and minor details.'[2] Baal and Adon the Lord, Hadad the Mighty-one, Molekh the King, Chemosh the Vanquisher, whose name, according to Fürst, appears in that of the famous border city of Kar-Chemish, Tammuz the Sun-of-Life, Ashtar-Ashtarte the generative and productive power, these and similar beings represent the Syrian concept of the divinity as the growth-power, vitality, and vigour of the material world, more especially apparent in the splendour, life-giving property, burning fury, and alternate birth and death of the sun. Nothing can be more purely Dionysiak than all this. The connection between the Tyrian Herakles and the malignant planet Saturn, Melqarth, and the horned Kronos, explain some obscure classical allusions cited by Canon Rawlinson who observes, 'Many classical traditions identified Hercules with Saturn; and it seems certain that in the East at any rate this identification was common.'[3] Nin, the 'Lord,' is the Kaldean and Assyrian divinity connected with the planet Saturn, and his character and attributes somewhat resemble those of Herakles.[4] His name is also read Adar, and 'Adar the Fire, called also

[1] Ginsburg, *The Moabite Stone*, 43.
[2] *Ancient History of the East*, ii. 219.
[3] *Ancient Monarchies*, i. 132.
[4] *Ibid.* 131.

Samdan the Powerful, although his planet had been called Saturn by the Greeks, was in reality the Assyrian Hercules;'[1] that is to say, his exploits and position made him correspond in the Assyrian Pantheon with the son of Alkmene in the Hellenik.[2] It must not be forgotten that there is in reality no Herakles in any Semitic Pantheon, at Tzur or elsewhere. If either ancients or moderns choose to apply such names as Zeus, Hêre, Apollon, Ares, Herakles, or their Latin equivalents, to the divinities of any Semitic or Turanian nationality, nothing more is, or at all events ought to be meant than that the latter people possessed divine personages who correspond in character and position with the familiar gods of Hellas and Roma. When correct principles are once admitted, their application to particular cases is comparatively simple. Every succeeding year adds to our scientific acquaintance with the history and religious-mythology of the Nile and Euphrates valleys, and those of Syria, Phoenicia, and Asia Minor,[3] will sooner or later be equally brought to light. Obscurities, difficulties, and apparent anomalies in classical history and religious-mythology will all be illustrated and explained by the influence of the barbarian Outer-world in particular instances; the varied and complicated religious strata of centres of thought and points of union of cult, such for instance as the illustrious city of Tarsos, will be dissected and classified, like the remains on the Akropolis of Hissarlik, and each specimen and contribution

[1] Lenormant, *Ancient History of the East*, i. 455.

[2] Vide *sup.* IX. iii. *Nin.*

[3] M. Jules Soury's *Etudes Historiques sur les Religions, les Arts, la Civilisation de l'Asie Anterieure et de la Grèce* is, on the whole, an able summary of modern discovery. I cannot, however, accept his theories respecting Elohim, 'Iahweh'(Yahveh), and many connected matters. As to the Elohistic and Jahveistic theories respecting the composition of the Old Testament, a question on which we are now inundated with a flood of doubtful dogmatism, the late George Smith, when speaking of the Book of Genesis, remarks, 'I do not think we are at present in a position to form a judgment upon them' (*Chaldean Account of Genesis*, 284).

labelled with certainty as belonging to East or West, to the shores of the Euxine or the banks of the Nile.

SECTION III.

GENERAL KOSMICAL IDEAS OF THE PHOENICIANS.

ALL philosophers who admit the existence of an external world, and in antiquity this tenet was not denied, must regard it as either having been ever existent or as having come into being at a particular time. I use the term 'world' in the widest sense, as including not only the present kosmos or universe in its orderly arrangement, but also all previous forms and phases, more or less chaotic, through which it may have passed. We must either concede the eternity of matter in some form, or believe that at a particular time it came into being through a volition external to itself. Let us first examine the Phoenician theory on the point.

'As the foundation and beginning of the whole stands Mist, dusky and full-of-spirit, or a breathing of dusky Mist and Chaos, thick as Erebos.[1] And these were boundless, and through a vast period had no limit. But when the spirit was filled with love of its own first principles, and there was a blending, this twining was called Desire, and this was the beginning of the creation of all things, but it was not conscious of its own production; and from its intertwining and that of the Spirit was produced Môch. This some call Slime, but others fermentation of watery mixture. And from this was all the seed of creation and birth of the whole. And Môch was found in shape like an egg, and both the sun and the moon shone forth, and the stars lesser and greater.'[2] In this Kosmogony we

[1] As to Erebos, vide Vol. I. 374; *sup.* X. ii. [2] Sanchouniathon, i. 1. 2.

find, as first principles, Chaos conterminous with Infinite Space or non-substantial extension, the Sanskrit Aditi, the Boundless. Extending throughout this space is Mist, a protoplasmic form of matter, containing within itself a capacity of being acted upon by the Spirit, which latter existency, exercising volition and in accordance with the harmony of its being, produces from the Mist, Môch or primeval fluidity, which in its turn symbolically takes the form of the kosmic Egg,[1] from whence the material universe as at present constituted emanates. Nature in some form or other is apparently assumed to have been ever existent, but it is dominated by Spirit, which, working on its plasticity, shapes it into the familiar forms. The original position of Spirit is not clearly defined, but it intermingles with matter, which thus becomes 'full-of-spirit.' The development of the kosmogony into a theogony, introducing in due course personages who are personified nature-potencies, such as Light, Fire, and Flame, the growth-power and the destructive power in nature and so on, need not be here considered. We have an animated nature, the world, and the soul of the world, as the basis of the whole religious belief; and so Deutsch observes, 'The religion of the Phoenicians was a Pantheistic worship of nature,'[2] and Movers has summed it up as 'an apotheosis of the forces and laws of nature, an adoration of the objects in which these forces were seen, and where they appeared most active.'

Another account of the Phoenician Kosmogony is contained in the work of Damaskios, the last great Neo-Platonist, entitled *Peri Archôn*. He says, when discussing various theories about the beginning of things: 'The Sidonians, according to the same writer [*i.e.*, Eudemos, the Peripatetic philosopher, a disciple of Aristoteles], place before all things Kronos and Pothos and Omichle. And

[1] As to the Egg, vide *sup.* V. v. 3-5. [2] *Literary Remains*, 164.

by the mingling of Omichle and Pothos as two principles sprang Air and Breeze. From these two again the Egg was produced.'[1] Kronos here signifies Period, Pothos Desire, and Omichle Mist; the Spirit and the Môch are not mentioned, but as before, the desire of something un-named, *i.e.*, the Spirit, during Period acts upon the Mist, producing Mist-in-motion, which is equivalent to the primeval fluidity, from whence, as before, proceeds the kosmic Egg.

There is also a third Phoenician account of the beginning which, like the second, is preserved in Damaskios, and attributed to Môch, who is personified as a Phoenician sage Mochos,[2] like Rabbi Talmud.[3] This last version of the Môch-doctrine is that Ether and Air were the first existing principles; these two produced Oulomos, the spiritual divinity, from whom proceeded Chousoros, the Opener, and then the Egg. The difference between these several Kosmogonies is mainly verbal. Here the thicker Air is acted on by the diviner Ether; Oulomos, Heb. *Holam*, the Everlasting-one, whose might is personified as Chousoros the Strong, appears from the continuation of the Kosmogony to be equivalent to Ruakh, the Primeval Breath or Spirit, Father of the Winds, and from whom proceeds the kosmic Egg which, split asunder, forms heaven and earth with its two halves. There is, as before, Matter in a primal form of aëry mist or misty air, Spirit, the Aither-Ruakh, which acts upon it, and the kosmic Egg, the result of such activity.

According to Hesiodos, Chaos first came into being; then Earth and Tartaros the Abyss; and Eros, Love.[4] Eros is the same principle as the Pothos or Motive-

[1] Damaskios, apud Cory, *Ancient Fragments*, 319; Bunsen, *Egypt's Place*, v. 850.

[2] *Sup.* III. i. 1; cf. Strabō, xvi. 2; Athenaios, iii. 37.

[3] 'Ut narrat Rabbinus Talmud,' (vide Deutsch, *Literary Remains*, 3).

[4] *Theogonia*, 116 *et seq.*

mingling-power of the Phoenician Kosmogonies.[1] How these things came into being does not appear, and the Hesiodik account is more confused and purely materialistic than the Phoenician versions.

The Orphik philosophers ring the changes on Period (Kronos), Ether, Chaos, the Egg, the product of the first principles, Metis or Mind, Phanes the Apparent-one, Erikepeios the Growth-power, and so on, as already sufficiently noticed. Aristophanes places Chaos, Night, black Erebos, *i.e.* Ereb the West considered as the region of sunset and darkness, and Tartaros, as first principles; and makes Night produce the kosmic Egg, whence springs Eros, Love; who, with his Pothos power commingles all things, from which mingling issued the present kosmos.[2]

Thales of Miletos, of Phoenician descent, and born about B.C. 640, 'distinguished by Aristotle as the originator of the Ionic Natural Philosophy, and hence indirectly also of Greek Philosophy in general,'[3] considered water or moisture as the source of all things, in which he was followed by Hippo of Samos, who lived in the time of Perikles. Pindaros appears to have been of the same school,[4] and Homeros similarly calls Okeanos 'source of divinities.'[5] This is a form of the Môch-doctrine.[6]

As regards the Babylonians we have two ancient Kaldean Kosmogonies, in addition to the recent splendid discoveries of the lamented George Smith. The first is that of Berosos, which declares that 'in the beginning all was darkness and water,' in which monstrous animals were generated. A female personage, whose name is read Homoroka or Omorka, 'which is in Chaldee Thalatth,'[7]

[1] As to Eros in Boiotia, vide *sup.* X. ii.

[2] *Ornithes*, 698 *et seq.*

[3] Ueberweg, *History of Philosophy*, i. 32.

[4] Cf. *Olympionikai*, i. 1.

[5] *Ilias*, xiv. 201.

[6] In the Akkadian belief there is a similar connection between life and humidity.

[7] The Rev. A. H. Sayce remarks, 'Perhaps Lenormant is right in correcting Θαλάτθ (when compared with the Ταυθή of Damascius) into

presides over these. Belos appeared, cut her asunder, and of the two halves made heaven and earth; he divided the darkness, and reduced the universe to order. Belos next cut off his own head,[1] and commanded one of the gods to mix the flowing blood with earth, whence men and beasts were formed. 'All this was an allegorical description of nature, the whole universe consisting of moisture.' Smith says that in the newly discovered 'Story of the Creation,' 'the chaos is presided over by a female power named Tisalat and Tiamat, corresponding to the Thalatth of Berosus,'[2] a name which Bunsen remarks 'can only have signified "the bearing" or "the egg producing,"' while Homoroka, or Markaia as the name appears in the Armenian version of Eusebios, he explains, after Professor Dietrich, as 'the inmate of the egg.' Belos, the Lord, 'splits in two the dark primeval mother, the kosmic Egg.'[3] Here, again, we start with darkness and moisture, in a female form, as being capable of fresh phases of productiveness. The chaos is directly acted on by Belos, who is independent of it; and the Kosmogony is much less materialistic than those previously noticed.

The second Babylonian Kosmogony is preserved in Damaskios, who says: 'The Babylonians, like the rest of the Barbarians, *pass over in silence the one beginning of the Whole*, and make two, Tauthe and Apason, making Apason the husband of Tauthe and calling her mother of divinities.' Tauthe appears in the newly-discovered Kaldean Kosmogony under the name of Tamtu or Tiamat;[4] and Apason, in Kaldean Apzu or Abzu, 'a Semitic form of the Akkadian group Zu-ab,' which means '"deep know-

Θαλάτθ, that is, the Assyrian *Tihamtu* or *Tamtu*, the sea, the Heb. תְּהוֹם. (Vide Prof. Max Muller, *Introduction to the Science of Religion*, 51, Note).

[1] Or perhaps rather 'commanded one of the gods to cut off his head.' (cf. Rawlinson, *Ancient Monarchies*, i. 143).

[2] *Chaldean Account of Genesis*, 14.

[3] *Egypt's Place*, iv. 152.

[4] Heb. *Tehoum*, an abyss, any deep, hollow place.

ledge" or "wisdom,"'[1] is the Primeval Wisdom. The Primeval Wisdom, therefore, acted in accordance with the harmony of its nature upon the Void, 'the watery dark element, the deep which covered the face of the earth.'[2] 'From these an only-begotten son was born, Mônymis' or Moÿmis. This personage Bunsen is inclined to connect with 'Monimos, the god of Edessa, who is represented with a vast number of demiurgic symbols, and is interpreted as Apollo.'[3] In this case Mônymis, whose name appears in the Kaldean account as Mummu, would be a kosmico-solar Dionysos. Damaskios remarks, 'Moymis, I conceive, is no other than the intelligible world proceeding from the two principles.' 'And of these [*i.e.*, Tauthe and Apason] another progeny is derived Dache and Dachos.' We must therefore understand Monymis-Mummu as being only-begotten in the sense that he represented the entire product of the union of Apason and Tauthe, which he would do in case he were Dionysos, as the animated and orderly universe; under these circumstances Dache and Dachos, although proceeding from Apason and Tauthe, would yet in one point of view be parts of Mummu.[4] It is to be remembered that the primitive population of Kaldea consisted of the Kiprat-arbat or Four Races, also called the Arba Lisun or Four Tongues; the 'languages, in fact, belong to the four great varieties of human speech, the Hamitic, Semitic, Aryan, and Turanian,'[5] this latter

[1] Mr. Boscawen, in the *Academy*, Sept. 1, 1877.

[2] Ibid.

[3] *Egypt's Place*, iv. 153.

[4] Mr. Cooper defines Moumis as 'the intelligent world, the first-born son of Apason and of Tauthe, the mother of the gods. Moumis was derived from the Accadian word, Mami, 'the Waters' (*Archaic Dictionary*, in voc. *Moumis*). '*Mu-ummu* is rather motion. The Babylonian cosmogony, like the Hebrew, supposes the earth to have been existent at the time the work of creation began, but in a void and shapeless mass of matter' (Mr. Boscawen, in the *Academy*, Sept. 1, 1877). So, Mr. Sayce translates *Gen.* i. 1, 2: 'In the beginning God hewed out the heaven and the earth: now the earth had been waste and desolate, and darkness on the face of the deep; and the Spirit of God was ever brooding on the face of the waters' (*Assyrian Lectures*, 7).

[5] Rawlinson, *Ancient Monarchies*, i. 61.

tongue being the Akkadian, or that spoken by the Akkadai or Highlanders, who at some remote period descended into the lower part of the Perath Valley. The Turanian population of Kaldea appear to have invented the system of hieroglyphics, which passed in course of time into the cuneiform characters;[1] and the gods generally have different names in Akkadian and in the Kaldean and Semitic Assyrian. Damaskios in the present Kosmogony has preserved several Akkadian appellations of divinities; and amongst them is Dache, the Akkadian Davke, Davkina, or Damkina, 'the Spouse-from-the-earth, who appears to have been originally a personification of the surface of the earth, which God rules and makes fertile.'[2] Dachos, as far as I am aware, is unknown *eo nomine* to Assyrian Inscriptions; but he is merely the masculine personification of the telluric Dache, and so Mr. Sayce calls 'Dav-cina "the earth" male *and* female,'[3] like the sexless Iakchos and the Lord-and-lady Sun.[4] 'And then again a third (progeny) from these [*i.e.*, from Apason and Tauthe], Kissare and Assôros.'[5] In Kissare Movers and Bunsen with great probability see Khusarti-Harmonia,[6] and Assoros appears to be identical with Assur, supreme head of the Assyrian Pantheon. 'From whom [*i.e.* from Assoros and Kissare] three are produced, Anos and Ilinos and Aos, and of Aos and Dauke was born a son Belos, whom they say was the Demiurge.'[7] Damaskios here is in remarkable accordance with the Inscriptions. Anos is Anu or Ana, the head of the first Kaldean

[1] Rev. A. H. Sayce, *Assyrian Grammar, Preface*, viii.; *New Assyrian Grammar and Reading Book*, i.

[2] Lenormant, *La Magie chez les Chaldéens*, 148.

[3] *Trans. Soc. Bib. Archaeol.* iii. 166.

[4] *Sup.* VIII. i. *Thelymorphos.*

[5] Smith regards Kissare, in Kaldean Kisaru, as the Lower Expanse and Assaros, or Asaru, as the Upper Expanse (*Chaldean Account of Genesis*, 60). But he very reasonably abstains from dogmatism on the subject generally, and looks forward to 'newer texts, and fuller and more perfect light' (*Ibid.* 314).

[6] *Sup.* X. ii.

[7] Damaskios, apud Bunsen, *Egypt's Place*, v. 849.

Triad, and his name signifies 'god' or 'divinity;' he is 'the king of the Lower-world,' 'lord of death,' and 'ruler of the far-off city.'[1] Ilinos is Il-Enu, 'the god Enu' or Bilu, 'the Lord,' another personage of this Triad, 'father of the gods,' and 'lord of the world;'[2] and Aos is Hea,[3] Hoa,[4] Oê,[5] Ea,[6] Hu or Ho,[7] the remaining personage of the Triad, Hoa-Ana, 'the god Hoa,' the Oannes of Berosos, whose name signifies 'house' or 'abode,'[8] and who in the Inscriptions, as in Damaskios, is the husband of Dauke-Davkina. His Assyrian name M. Lenormant reads Nouah.[9] The Belos, son of Aos and Dauke, is Bilu-Maruducu or Bel-Merodach, the planet Jupiter. The Kosmogony seems mixed in character, being partly Akkadian and partly Semitic; but without further analysing its personages here, suffice it to state that the general result is not very dissimilar from those previously noticed.

The reader will now be able to compare the Phœnician theory of the Kosmogony with that of other nations connected with them. The Pantheon of every nationality necessarily extends as either the attributes of the godhead or the phenomena of nature, or both, are elevated to the rank of divinities, and more and more classified and subdivided; or the gods are geographically distributed, each city sometimes preferring to own a distinct personage. The prominent position of the kosmic Egg is very remarkable. We have seen it in Kam,[10] and, as noticed, it equally appears in the Kosmogonies of Phœnicia, Hellas, and Kaldea. Nor is it absent in India. 'The generation of Brahma begins sometimes with the great mundane egg; but it is Brahma who therein produces himself.'[11] He

[1] Rawlinson, *Ancient Monarchies*, i. 115.
[2] Vide *sup.* IX. iii. *Bilu.*
[3] George Smith.
[4] Canon Rawlinson.
[5] Helladios.
[6] M. Lenormant.
H. Fox Talbot.
[8] Lenormant, *Les Premières Civilisations*, ii. 129.
[9] *Ibid.* 130. But this seems very doubtful. As to Hea, vide *sup.* IX. iii.
[10] *Sup.* V. v. 3, 4.
[11] *Mythology of the Aryan Nations*, i. 345,

deposits a seed in the primeval waters. 'This seed became a golden egg, resplendent as the sun, in which he himself was born as Brahma, the progenitor of all worlds.'[1] The Finns, also a Turanian people, place, as noticed,[2] the mighty mundane egg at the basis of their Kosmogony.

SECTION IV.

CONNECTION BETWEEN THE RELIGIOUS SYSTEMS OF PHOENICIA, ARAM, AND KALDEA.

From the sea of the West, in which the diurnal sun plunged, either to seek a bright abode of blessed spirits or to war with the phantoms and darkness of the Underworld, to the northern extremity of the Persian Gulf, a tract including Phoenicia, Western Aram or 'the Highland,' Aram-Naharaim,[3] Aram-of-the-two-rivers, or Mesopotamia, and Babylonia, the religion and pantheons of the inhabitants were essentially the same. Phoenicians, Arameans, and the Kushites and Semites of Babili worshipped divinities, which, like those of Hellas and India, belonged to a single grand division of the religious ideas of mankind. If the Akkadai, the Turanian population of Kaldea, bestowed their religion on the Semitico-Kushite element which, in later ages amalgamated with them, formed the constituents of 'the Province of Babylon,' this one Pantheon extends over a still wider area, but the point is doubtful; and need not be further noticed here. It must not of course be supposed that the same names of divinities are of universal occurrence throughout the region indicated any more than we should expect to find exactly similar appellations in the Vedas and the Homerik

[1] Muir, *Sanskrit Texts*, pt. iv. 27.
[2] *Sup.* vol. I. 193.
[3] The Naharaina of the Kamic Inscriptions.

Poems; but the general mode of regarding the world and the gods was similar, the various nations used dialects of the same great form of speech, and appear in history as having had uninterrupted intercommunication for ages as neighbours and kinsfolk. Thus the Phoenicians, according to a constant tradition of their own, had migrated to their familiar home from the shores of the Persian Gulf;[1] and the Semites spread north-westward from the adjoining Arabian desert. Speaking on the subject of this connection, M. Lenormant observes, 'The Chaldeo-Babylonians, devoted in a special manner to astronomy, read in the entire sidereal system, and especially in its planetary aspect, the revelation of the Divine Being. In the same manner as the Syro-Phoenician peoples, with whose religions their own had the closest relationship, they deemed the stars as the true external manifestations of this Divine Being,[2] and they formed in their religious system the visible appearance of distinct substances, emanations of the substance of the absolute being, whom they identified with the world, his work,' as a kosmic Dionysos. 'Only, under a definite form, their religion ranked these emanations in a philosophical and learned scale, a result of a very powerful effort of thought, to which Syria and Phoenicia offer nothing analogous.'[3] Here, then, is the important difference; in Kaldea and in its daughter realm Assur, the religious system was worked out by subtle brains and strong hands for many centuries into a developed and most remarkable unity; in Martu or 'The West,' a natural name in the cuneiform Inscriptions for Phoenicia and the region immediately adjoining, no similar power prevailed, no such systematization was effected. The religious concepts, if more independent of each other, are simpler, because, amongst other things,

[1] Herod. i. 1; vii. 89; Strabo, i. 2; xvi. 3; Justinus, xviii. 3.

[2] Cf. *Dionysos Asterion.*

[3] *La Magie chez les Chaldéens*, 103.

they are far less numerous; and hardly any written records of the history of the country at the time have descended to us. Again, M. Lenormant observes, that in the Inscriptions relating to very early periods of the Kaldean Empire, 'no trace is yèt found of the learned systematization of Olympus, which already shows itself in the books, the compilation of which is expressly attributed to the period of Sargon I.,'[1] that the characteristics of the divinities are less clearly defined as in Syria, that their cult is more exclusively local as in Phoenicia, and that in Kaldea two religions are found, the one Akkadian and with a Turanian language, the other that of the Kushites and Semites with a Semitic language,[2] 'closely connected with those of Syria and Phoenicia, belonging to the same group and founded on the same concepts.'[3]

A glance at the history of Syria, the Arumu of the Assyrian Inscriptions, in connection with the powers of Babili and the adjacent countries, will show the frequent intercourse, generally of a warlike character, between these several regions; an intercourse which would give every opportunity for the introduction and blending of the cult of the divinities worshipped by both the conquerors and the conquered. Thus, at a remote period we meet with the remarkable invasion of Aram and Kanaan by Kudar-Lagamar,[4] which appears to have been by no means a solitary instance of the kind; for 'from the

[1] *La Magie chez les Chaldéens*, 114.

[2] As to the frequent incorrect application of the term *Semitic*, vide Deutsch, *Literary Remains*, 159; Lenormant, *La Magie chez les Chaldéens*, 276.

[3] Lenormant, *La Magie chez les Chaldéens*, 280.

[4] The Chedorlaomer of Gen. xiv. The names of the Elamitic Monarchs, like those of the kings of Ninua (Nineveh) and Babili, are frequently partly compounded with the names of their divinities. Lagamar and Mabuk are Elamitic gods (cf. Lenormant, *La Magie*, 321, *Note*). It was the same in Aram, as shown in such names as Hadad-ezer, and Ben-Hadad (vide *sup.* IX. iii. in voc. *Hadad*). So Chemosh-gad was a name of the Moabite kings (vide Ginsburg, *The Moabite Stone*, 35); cf. Elimelech, my god is Molekh; Elijah, my god is Jah, and similar appellations.

Babylonian documents of a date not much later than B.C. 2000–2100, it appears that an Elamitic dynasty had by that time been established in Babylonia itself, and that a king called Kudur-Mabuk, an Elamite prince, who held his court at Ur, in Lower Chaldaea, carried his arms so far to the westward, that he took the title of "Ravager of the West," or "Ravager of Syria"—a title which is found inscribed upon his bricks'[1]. At a subsequent period we find a 'king of Aram-Naharaim,' whose name, probably corrupted, appears as Chushan-rishathaim, 'Chousarsathaim, king of Syria of the two rivers,'[2] a title of which no example has yet been discovered in the Inscriptions, ruling Israel and therefore the nations to the north-east of Israel for eight years.[3] No satisfactory identification has yet been made between this monarch and any king of Assur or Babili.[4] After an interval, we find Assur under Tiglath-Pileser I., about B.C. 1130, recommencing the ancient encroachments of the Eastern Powers on the West. This monarch in his fourth campaign penetrated up the Perath as far as the site of Hierapolis, afterwards famous as the centre of the cult of the great Syrian goddess, receiving the submission of the various Aramean tribes.[5] Another interval brings us to the great Assyrian king Assur-izir-pal, whose reign commenced about B.C. 883, and who in his ninth campaign received the submission of the Khatti, *i.e.*, Hittites, of Karchemish;[6] and then 'gave command to advance towards Labnana,'[7]

[1] Canon Rawlinson, *Historical Illustrations of the Old Testament*, 38.

[2] LXX. in *Judges*, iii. 8.

[3] Sir H. Rawlinson is disposed to conjecture that Cushan-rishathaim is a corrupt reading of the name of an Assyrian king which he reads Asshur-risilim, 'Asshur-is-the-head-of-the-gods'; and M. Lenormant, Asshur-rish-ishi, 'Asshur-lifts-up-his-head' (Lenormant, *Ancient History of the East*, i. 117; Translator's note). 'The tents of Cushan,' some region inhabited by a Kushite race, are alluded to in Hab. iii. 7. In Hebrew the name would appear to mean Cushan-the-great-conqueror (vide *Speaker's Commentary*, in loc.).

[4] Rawlinson, *Ancient Monarchies*, ii. 61.

[5] *Ibid.* 66.

[6] In Assyrian, Kar-gamas.

[7] Lebanon.

of which he styles himself 'Master.' He penetrated to the Sea of the Setting Sun, where he erected altars and sacrificed to the gods, receiving the submission of the principal Phoenician cities;[1] and he styles himself 'the Conqueror, who has reduced to his authority all countries from the rising of the sun to the going down of the same.' His son and successor, Sallim-manu-esir (Shalmaneser) the Second, continued his father's career of conquest, and entered on a severe struggle with the powerful Aramean kingdom of Damesek.[2] The Western Powers were at length thoroughly aroused, and Ben-hadad the Great, 'king of Syria,' whose banner was followed by more than thirty allied princes,[3] placed himself at the head of a confederacy, the most important members of which were the king of Hamath, Ahab,[4] king of Israel, the southern Khatti, and the Phoenicians. The first and great battle between the Assyrians and the Allies was indecisive, although the advantage was with the former, who inflicted a loss of 20,000 men upon the army of Ben-hadad. But the fact that the conquerors retired, and made no further aggressive movements for five years, shows that they must have been severely handled. At the end of this period Sallim-manu-esir made a second effort against Ben-hadad and his allies the Khatti, but was worsted and repulsed, this being perhaps the occasion alluded to in the Book of Kings, when Yahveh is said to have given deliverance unto Aram by the mighty leper Naaman.[5] Three years more passed, at the end of which the warlike and undaunted Assyrian, took the field again at the head of a host which, on the Black Obelisk Inscription, he estimates at 102,000, and this time victory crowned his efforts. The king of Hamath and the chiefs of the Khatti were

[1] Rawlinson, *Ancient Monarchies*, ii. 89; Lenormant, *Ancient History of the East*, i. 378.
[2] The Kamic Tamesku.
[3] I. *Kings*, xx. i.
[4] The Ahabbu of the Inscriptions.
[5] II. *Kings*, v. i.

subdued, the Phoenicians fled to their seaboard, and the remains of Ben-hadad's forces retreated southwards; the king himself was shortly afterwards murdered by Khazail.[1] Next year Sallim-manu-ezir, advancing on the track of his retreating enemies, routed Khazail, who lost 16,000 men and 1,121 chariots in the struggle, and shut himself up in his capital; whilst the king of Assur captured and plundered many of his towns, and at length retired, after having received tribute from Jehu,[2] king of Israel. An interval of some twenty years brings us to the Assyrian king Vul-lush III., who at last conquered the great city of Damesek, and also added to his western tributaries Tzur,[3] Zidunnu, Shomeron,[4] Pelasheth,[5] and Hudum.[6] Another similar interval brings us to 'Pul, king of Assyria,'[7] who invaded the land of Israel in the reign of Menahem,[8] and imposed a heavy tribute on it. Berosos calls Pul or Phul a Kaldean, and he seems to have been originally governor of Babili.[9] The next Assyrian monarch connected with Western Aram is Tiglat-pal-zira (Tiglath-pileser) the Second, who ascended the throne B.C. 745. In the third year of his reign he reconquered Damasek, which had regained its independence, Shomeron, Hamath,[10] and the Phoenician cities. He also claims to have fought successfully with the mighty host of Azriyahu, king of Yahudi,[11] but this monarch was too powerful to be overcome.[12] Shortly after, during the reign of Pekah,[13] king

[1] II. *Kings*, viii. 15.
[2] The Yahua of the Inscriptions.
[3] Zurra.
[4] Samaria. In Assyrian, Usimuruna.
[5] Philistia, vel Palestina.
[6] Edom. In Assyrian Udumi.
[7] II. *Kings*, xv. 19.
[8] The Minihimmu of the Inscriptions.
[9] As to historical difficulties connected with Pul and this portion of Assyrian chronology, vide Lenormant, *Ancient History of the East*, i. 386 *et seq.*; Rawlinson, *Ancient Monarchies*, ii. 122 *et seq.*; *Speaker's Commentary* on II. *Kings*, xv. 19; J. W. Bosanquet in *Trans. Soc. Bib. Archaeol.* iii. 59; Geo. Smith, *Assyrian Discoveries*, 448.
[10] In Assyrian, Amatu.
[11] Azariah or Uzziah, king of Judah.
[12] Cf. II. *Chron.* xxvi. 5, 15.
[13] The Paqaha of the Inscriptions.

of Israel, Tiglat-pal-zira carried away into Assur the Trans-Jordanic Tribes,[1] and the Tribe of Naphtali.[2] A last effort against Assyrian supremacy was now made by the kings of Damasek and Shomeron, who endeavoured to strengthen their position by subduing Ahaz,[3] king of Judah, who in his distress implored the assistance of Tiglat-pal-zira, styling himself 'his servant and his son.' Defeating Rezon[4] of Damasek, the king of Assur besieged him in his capital, took it by storm, carried away the inhabitants into captivity and slew the king.[5] Towards the close of his reign the Assyrian monarch had included even the remote town of Gaza[6] amongst his tributaries, and was acknowledged as overlord alike by Aram, Phoenicia,[7] Pelasheth, Shomeron, Judah, Moab, Edom, Ammon, and the Northern Arabians.[8] The subsequent Western progress of the arms of Assur especially under Sin-akhi-irib,[9] and those of Babili under Nabu-kudur-uzur,[10] are too familiar to require particular notice.

At first, as we have invariably seen throughout the course of the enquiry, a contest between nations is regarded as a conflict between their respective divinities; and so far as any divine being really exists, the idea is not only legitimate, but necessary. Thus Yahveh gets him honour upon the gods of Kam,[11] and Chemosh, according

[1] I. *Chron.* v. 26.

[2] II. *Kings*, xv. 29.

[3] The Yahuhazi of the Inscriptions. Mr. Bosanquet in his chronology identifies Yahu-kuzzi or Kuzzi-yahu with Azariah-Uzziah (vide *Trans. Soc. Bib. Archaeol.* iii. 22 *et seq.*). 'Many of these names with two elements were used with either element first as Iriba-Vul, or Vul-iriba, Assur-duri or Duri-assur, and among the Jews Jehoahaz or Ahaziah' (Geo. Smith, in *Trans. Soc. Bib. Archaeol.* iii. 531). Smith dissents from Mr. Bosanquet's scheme of chronology (vide *The Assyrian Eponym Canon*), which, though bold in its disagreement with the general opinion, is nevertheless deserving of the most careful attention (vide *Trans. Soc. Bib. Archaeol.* v. 225 *et seq.*).

[4] The Razanu of the Inscriptions.

[5] II. *Kings*, xvi. 7, 9; cf. *Isaiah* vii. 4, 16.

[6] Haziti.

[7] In Assyrian, Martu.

[8] Rawlinson, *Ancient Monarchies*, ii. 133. Arabia is Aribi in Assyrian.

[9] Sennacherib.

[10] Nebuchadnezzar.

[11] *Exodus*, xii. 12. Vide Mr. W. R. Cooper's excellent explication of the

to the Moabite stone,[1] upon Yahveh; and Sin-akhi-irib, protected by Assur his lord,[2] can exultingly enquire 'Where are the gods of Hamath, and of Arpad?[3] Where are the gods of Sepharvaim,[4] Hena,[5] and Ivah?[6] Who are they among all the gods of the countries, that have delivered their country out of mine hand, that Yahveh should deliver Jerusalem out of my hand?'[7] But by degrees this feeling fades away, for Pantheons are naturally essentially receptive and embracing, and 'the god of the land,'[8] whoever he may be, is worshipped after his 'manner,' whatever it might be, in addition to other divinities; and hence the apparently contradictory statement, that the nations placed by the King of Assur in the cities of Shomeron 'feared Yahveh,' and 'fear not Yahveh.'[9] Contrary to the usual reticence of the Sacred Writers on such matters,[10] we have an interesting list of the divinities imported by these stranger nations 'Every nation made gods of their own, and put them in the houses of the high places which the Samaritans had made. The men of Babylon made Succoth-benoth,[11] and the men of Cuth[12] made Nergal,[13] and the men of Hamath made

passage in the light of modern discovery (*Faith and Free Thought*, 228 *et seq.*).

[1] Verses 14–18.

[2] 'In my second expedition, Assur my lord protected me.' 'In my fourth expedition, Assur my lord protected me' (Geo. Smith, *Assyrian Discoveries*, cap. xvi, Inscriptions of Sennacherib).

[3] An adjoining city.

[4] The Two Sipparas, in Karduniyas (Babylonia).

[5] Anah, on the Perath.

[6] Ava (II. *Kings*, xvii. 24); Aia (LXX.); Is (Herod. i. 179); Ist, the Kamic form of the name, is mentioned among the cities paying tribute to Thothmes III., on the Perath.

[7] II. *Kings*, xviii. 33-5.

[8] *Ibid.* xvii. 26.

[9] *Ibid.* 32, 34.

[10] Cf. *Exodus*, xxiii. 13: 'In all things that I have said unto you be circumspect: and make no mention of the name of other gods, neither let it be heard out of thy mouth.'

[11] Zirat-banit, 'the Creating Lady,' wife of Maruducu and a favourite divinity at Babili.

[12] Cutha, a city of about 15 miles north-east of Babili.

[13] *I.e.*, 'the great Hero,' the god of war and hunting. 'The Assyrian Inscriptions connect Nergal in a very special way with Cutha, of which he was evidently the tutelary deity' (Canon Rawlinson, in loc.).

Ashima,[1] and the Avites made Nibhaz,[2] and Tartak,[3] and the Sepharvites burnt their children in fire to Adrammelech and Anammelech,[4] the gods of Sepharvaim.'[5]

But in addition to the introduction of special divinities by colonists on particular occasions in later ages, various gods and goddesses were common throughout the whole extent of these countries, and sometimes even under one name, which appears in different forms in the several dialects. Thus, the great Kaldean and Assyrian goddess, Ishtar and her husband Tamzi, '"the son of life," or "morning sun,"'[6] also called Duzi or Dumuzi, reappear in Arumu and Martu as Ashtoreth and Tammuz. The fourth Assyrian month was called Du-u-zu, and in Akkadian 'the seizer of seed,' and Du-zi, 'the son of life,' is another name of Tamzi, the husband of Ishtar. But Tammuz and Adonis, as we have seen, are identical with Dionysos; and just as Aphrodite bewails Adonis, and there are lamentations over the woes of Dionysos and Uasar, so were there lamentations and for the same reasons over Tamzi-Duzi, Morning-sun-of-life, a title which, as will be observed by the judicious reader, as truly expresses the exact character and position of Dionysos as any of his numerous Hellenik epithets. Thus, when the fickle and dissolute Ishtar or Astarte-Aphrodite[7] offers her hand to Izdubar, the hero replies:—

> Dumuzi [Tammuz], thy injured husband,
> Country after country is mourning his misfortune.[8]

[1] The Kaldeo-Babylonian Asmoun (cf. Lenormant, *La Magie*, 110), the Phoenician Esmun-Asklepios (vide *sup.* X. i).

[2] 'The "Barker"—may be Nebo, the great god of Borsippa' (Canon Rawlinson, in loc.).

[3] 'God of the Tigris' (Lenormant, *La Magie chez les Chaldéens*, 110).

[4] Vide *sup.*, sec. ii.

[5] II. *Kings*, xvii. 29-31.

[6] Rev. A. H. Sayce, in *Trans. Soc. Bib. Archaeol.* iii. 165; cf. Malone, in *Henry* VIII. i. 1:—'In old English books the two words are used indiscriminately, the luminary being often spelt *son*.'

[7] Dr. Ginsburg styles Ashtar-Chemosh 'the protoplast of the Greek Aphrodite, and the bearded Venus Amathusia' (*Moabite Stone*, 44).

[8] Geo. Smith, *Assyrian Discoveries*, 173.

And it is to seek the buried life-power whose month is that in which the earth appears as the 'seizer of seed,' that, as Fox Talbot well conjectures, Ishtar descends to Hades as the wonderful legend relates;[1] even as Demeter seeks her Persephone, and Venus-Aphrodite her Adonis. For here in Kaldea is, so far as is known, the starting point of the vast Myth; and neither its Aramaic, Kamic, or Hellenik forms, intricate and intermingled with other matter as they may be, can baffle investigation, assisted by a comparison of all, especially of earlier and more crystalline, phases. Here, then, is Dumuzi-Tammuz on Assyrian and Kaldean ground, side by side, and in truth identical with Dian-nisi-Dionysos, the-judge-of-men,[2] the ruling, judging, sinking, rising, life-giving, all-sustaining Sun, diurnal and nocturnal; for, as modern science tells us, 'We are dependent upon the sun and centre of our system, not only for the mere energy of our frames, but also for our delicacy of construction—the future of our race depends upon the sun's future.'[3] Ishtar, *i.e.*, 'Goddess,'[4] is a nature-goddess of reproduction and warlike and other activity, 'daughter of the Moon-god Sin;' hence her crescent, lunar aspect in Phoenicia, and in a stellar point of view she is connected with the planet Venus, which George Smith, when in Turkey in Asia, describes as rising 'each morning like a lamp.'[5] 'Two Ishtars were always distinguished, that of Arbela and that of Nineveh. The plural name of this double Ishtar, Ishtaroth, was the origin of the Phoenician Ashtaroth.'[6] Canon Rawlinson

[1] *Records of the Past*, i. 141 *et seq.*

[2] *Sup.* IX. viii.

[3] Balfour Stewart, *The Conservation of Energy*, 166–7.

[4] 'There were various goddesses called Istar' (Geo. Smith, *Chaldean Account of Genesis*, 56), which is 'a generic name for a goddess' (Rawlinson's *Herodotus*, i. 521).

[5] *Assyrian Discoveries*, 109; cf. the Phoenician legend how Astarte 'found a star falling through the air, which she took up and consecrated in the holy island of Tyros,' where was the luminous, emerald pillar (vide *sup.* sec. ii).

[6] Lenormant, *Ancient History of the East*, i. 455–6.

observes that 'the later Mendæan form was Ashtar.'[1] This phase is the male 'reflection' of the goddess, and one which we have met with on the Moabite Stone as Ashtar-Chemosh.[2]

The general cult of the solar Hadad, 'the Mighty-One,' another phase or name of Adonis-Dionysos, has already been noticed.[3] Canon Rawlinson regards him as being identical with Rimmon,[4] which name he connects with the root '*rûm*'[5] 'to be high,'[6] and quotes Hesychios, 'Rhamas, Hypsistos Theos.' This meaning is very appropriate to 'the Mighty-One,' Hadad-Rimmon; and the name, like many others, would doubtless be used especially esoterically in various senses and significations. It also occurs in Assur,[7] where we meet with kings Rimmon-pal-iddin,[8] Rimmon-nirari,[9] and Samas-Rimmon,[10] and an astronomer named Rimmon,[11] named after the divinity Raman or Ramanu, 'the self-existent,'[12] who is generally atmospheric,[13] but originally solar.[14] He has a special star Rimmon-icabbid, 'Rimmon-is-terrible.'[15] The personal name of Benhadad, whom Sallim-manu-esir alludes to as Rimmon-Hidri, appears to have been Rimmon-Adar.[16] The name of the Assyrian god Nin is read Adar[17] by Messrs. Oppert, Schrader, Lenormant,[18] and Sayce;[19] but the exact

[1] *Ancient Monarchies*, i. 138.
[2] *Sup.* sec. ii.
[3] *Sup.* IX. iii. *Hadad.*
[4] *Speaker's Commentary* in II. *Kings*, v. 18; vide *sup.* VIII. ii, *Pomegranate.*
[5] *I.e.*, probably the god of A-ram, the 'Highland.' Cf. Ramoth, 'the high ones.' Elam or Elamu, 'a translation of the old Accadian name of Susiana, *Numma*' (*Trans. Soc. Bib. Archaeol.* iii. 468) also signifies 'the Highland;' and, again, Akkad is 'the Highland.'
[6] Cf. the Assyrian *ramu*, 'high;' Abh-ram, 'high father.'
[7] 'The temple of Anu and Rimmon' (Rev. A. H. Sayce, *Records of the Past*, iii. 27).
[8] *Trans. Soc. Bib. Archaeol.* ii. 124.
[9] *Records of the Past*, iii. 26.
[10] *Ibid.* 27.
[11] *Trans. Soc. Bib. Archaeol.* iii. 232.
[12] Geo. Smith, *Chaldean Account of Genesis*, 55.
[13] *Trans. Soc. Bib. Archaeol.* iii. 262, 314.
[14] *Ibid.* ii. 246 note. 'Raman or Aether is the meridian Sun in Elam' (Rev. A. H. Sayce).
[15] *Trans. Soc. Bib. Archaeol.* iii. 182.
[16] *Records of the Past*, iii. 99.
[17] Adaru; the great majority of Assyrian words end in *u*.
[18] *Ancient History of the East*, i. 455; *La Magie chez les Chaldéens*, 16.
[19] *Trans. Soc. Bib. Archaeol.* ii. 125.

rendering is somewhat doubtful. Adar is equivalent to Hadad-Adodos,[1] and Rimmon-Adar, by the law of transposition above noticed, to Hadad-Rimmon. Thus Adrahasis appears indifferently as Hasis-Adra.[2] Adar is 'the Fire,' and Rimmon-Adar would therefore signify 'the Lofty Fire,' *i.e.*, the Sun; and is doubtless identical with Adar-malik, the Fire-king, and Anu-malik, the god-king of the solar city of Tsipar, whose inhabitants, as noticed, were devoted to the hideous Melqarth-Molekh cult. These two divinities are alluded to as distinct, but were probably only variant, phases of a Dionysiak unity. We thus, again, under a third form, find Dionysos-Melqarth within a comparatively short distance of Bab-ili, 'the Gate-of-God.'[3]

I have noticed the Phoenician Esmun and Hellenik Asklepios appearing as Ashima in the cult of the Hamathites; under the form Asmoun he also appears as one of the Kaldean Dii Minores,[4] and M Lenormant regards him as identical with the divinity noticed by several of the Fathers who was worshipped at Gaza under the name of Marna.[5] His general kosmogonic connection with Ptah and his Kabeirik offspring, his position as a connecting link between *the* Baal and his emanations, and his reappearance at Thebai as Apollon Ismenios, have already been noticed.[6] The absence in Aram of an archaic literature such as that possessed by Kam and Assur, is a formidable impediment to a particular acquaintance with the ancient history of a great part of Syria. Yet written records, not to mention those of Phoenicia and Moab, are not entirely wanting. Thus Esmun, as we have seen,[7]

[1] Thus the king of Zobah is called indifferently Hadad-ezer and Hadar-ezer (cf. II. *Kings*, xi. 23, with I. *Chron.* xviii. 3).

[2] Sisithros, (*Trans. Soc. Bib. Archaeol.* iii. 532).

[3] Cf. *Gen.* xi. 5:—'The Lord came down to see the city.'

[4] Lenormant, *La Magie chez les Chaldéens*, 110.

[5] *Ibid.* 122.

[6] *Sup.* X. i. 2.

[7] *Sup.* X. i.

'appears in the modern mythology as Thoth,' the Revealer, the word, the Egyptian Tet, the ibis-scribe, inventor of letters and writing, one of whose titles is Aschmunein;[1] and accordingly at Hamath, where his cult seems to have specially prevailed, we find Inscriptions in an unknown hieroglyphic. Respecting this strange character, George Smith writes, 'Another hieroglyphic inscription which I saw at Aleppo is a new text in the so-called Hamath character. As yet very few texts have been found in this strange form of writing, and nothing whatever is known of the meaning of the inscriptions. Almost all the previous inscriptions of this class have been found at Hamath, and from this cause they have been provisionally called "Hamath Inscriptions," but it is evident from the other specimens found, that these characters were by no means confined to the locality. The race which used these hieroglyphics must have been spread over a large area in Syria, but which of the peoples who inhabited these regions were the authors of the inscriptions we are at present unable to say.'[2]

When noticing the phase of Dionysos as Pelekys, Lord-of-the-Thunderbolt-axe,[3] and also when speaking of Dionysiak statuary,[4] I had occasion to remark the very general tradition and belief of the fall from heaven of the flint axes regarded as sacred thunderbolts, of holy living stones, and even of rude archaic statues of divinities. This Dionysiak phase is not absent from Aramean regions. Resheph, the Thunder-bolt-personified, was revered alike in Aram and in Martu;[5] and Katsiu, the Aërolite, as already observed,[6] obtained the worship

[1] Bunsen, *Egypt's Place*, i. 441; cf. *Ibid.* 406.

[2] *Assyrian Discoveries*, 322; cf. *Ibid.* 164. Mr. Sayce has recently contributed an article, 'On the Hamathite Inscriptions' (*Trans. Soc. Bib. Archæol.* v. 22-34), marked by his usual profound learning and ability.

[3] *Sup.* VII. i. *Vase* No. XIII.

[4] *Sup.* VII. ii.

[5] Lenormant, *Ancient History of the East*, ii. 221. Resheph and Anath appear as the special Phoenician Diad or divine couple in Kypros (cf. Cooper, *Archaic Dictionary*, 650).

[6] *Sup.* VII. i. 1.

of the Arameans of the Hauran. Now one of the most sacred mysteries of the Assyrian religion appears to centre round an object or an idea called Mamitu, concerning which we read, 'Mamitu from the midst of heaven descended.' It is said to drive away evil spirits; and if the temple is on fire, before all things, 'save the Mamit! place it in safety.' H. Fox Talbot, who has treated this subject with his usual learning and ability,[1] compares it with various sacred ouranopipt objects, as the Shield of Numa, the Palladion of Troia, and the statues of Artemis Ephesia and Kybele of Pessinos. The primary meaning of the word *Mamit* 'seems to be an Oath;' and thence it appears to have become connected with the object on or before which a solemn oath is sworn. The Mamit is addressed as,

> Treasure which passeth not away!
> Treasure of the gods, which departeth not!
> Treasure of heaven and earth, which shall not be removed!
> The one god who never fails!
> God and man are unable to explain it!

'How this is to be explained,' remarks Fox Talbot, 'I know not. Did the learned men of Babylonia perceive the falsehood of the popular religion?' I do not think this mysterious Hymn leads to such a conclusion. Now we find in the Isdubar cycle of legends that the translated sage Hasisadra, in replying to the hero's question, observes—

> The goddess Mamitu, maker of fate, to them [the human race] their fate brings,
> She has fixed death and life.[2]

Here we see the heaven-descended Mamitu, like the Homerik Moira and the Latin Parca, appearing as Fate

[1] *Trans. Soc. Bib. Archaeol.* ii. 34 *et seq.*
[2] Geo. Smith, *Assyrian Discoveries*, 184.

personified, and *fatum* is the-word-spoken by the will of the gods or of God, the mamit-oath of supreme divinity. In language varying little from the remarkable expressions of this archaic Hymn, we are told though heaven and earth may pass away the divine word shall not; it cannot return void, it 'never fails.' None can explain it, for it proceeds from the unfathomable councils of the Supreme. But then again, we may ask, with Fox Talbot, were the learned men of Babili 'convinced of the unity of the Divine nature?' Waiving the general question, and confining our answer to such materials as the Hymn presents, we are not entitled to say that they were. The mental belief apparently expressed by the Hymn is that although there may be gods and influences many, yet behind the more visible and lower order of potentialities is a higher and diviner power, whose will in activity is represented as a goddess of Fate, to which all must bow. This word-of-fate descends from heaven, as it did on the greatest of Kaldean monarchs. 'There fell a voice from heaven, saying, O king Nebuchadnezzar, to thee *it is spoken*.'[1] But there is more than this in the myth, for, as Fox Talbot observes, *horkos* in Hellas meant (1) an oath, and (2) the object by which one swears; and, ecclesiastically, 'Sacramentum [the oath] acquired the meaning of Mysterium,' transitions which culminated in 'a visible, tangible object of adoration.' Now anything said to be heaven-fallen would be a proper object to connect with the solemn fate-oath, and would itself in turn become a Mamitu. The general idea, therefore, of this very obscure myth, seems to be somewhat as follows:—the Supreme Power is supposed to determine on something, and by way of communicating this determination to men gives a sign in the height above, frequently thunder.[2] An aërolite, real

[1] *Daniel*, iv. 31.

[2] Cf. *Exod.* ix. 23; xx. 18; 1 *Samuel*, vii. 10; xii. 18; *Psalm* xviii. 13; *Isaiah*, xxix. 6; *Apoc.* xi. 19; *Od.* xx. 103.

or pretended, is shown as a divine object connected with the sign, and a pledge of the fulfilment of Fate. It becomes a materially personified Good Fortune, on the preservation of which public or individual safety depends.

This subject leads naturally to a notice of the Syrian god of good fortune, Gad, 'who was acknowledged by all the Canaanite nations.' Mesha, the inscriber of the Moabite Stone, describes himself as the 'son of Chemoshgad, king of Moab.' His father's name means '*Chemosh is Gad*,'[1] *i.e.*, 'there is no other god of fortune but Chemosh.'[2] Isaiah alludes to the god's cult in the passage which speaks of 'preparing a table for Gad,'[3] Tyche,[4] or Fortuna.[5] Gad, whose name means 'Good Fortune,' was connected with the planet Jupiter, which the Arabs still call the Star of Great Fortune, whilst they style Venus the Star of Small Fortune.[6] These planets of good omen were opposed to the malignant Saturn. Jupiter, in the Kaldean system, is called Lubat-Guttav, 'the Planet of the Ecliptic,' Kak-sidi, 'the Creator of Prosperity,' and Lubat simply, *i.e.*, *the* Planet, par excellence, from its size and splendour. It is also 'the Star of Maraduk,[7] and was 'the patron star of Babylon.'[8] Its brilliancy, and its rising being unconnected with periods of general disaster, appear to have been the natural circumstances which caused it to be regarded as an auspicious star. From Jupiter I pass to Saturn, a planet which, as noticed, was considered to be of malignant aspect, and was connected with Kronos-Kon, the Horned-pillar-god, Kiyun or Dionysos Stylos.[9] Saturn in Babili also is 'sinister;'[10]

[1] Another king of Moab, a contemporary with Sin-akhi-irib, was called Kemosh-natbi (Geo. Smith, *Assyrian Discoveries*, 303).
[2] Ginsburg, *The Moabite Stone*, 35.
[3] *Isaiah*, lxv. 11.
[4] LXX. In loc.
[5] Vulgate. In loc.
[6] Lajard.
[7] Maruducu-Merodach.
[8] Rev. A. H. Sayce, in *Trans. Soc. Bib. Archaeol.* iii. 171; cf. Rawlinson, *Ancient Monarchies*, i. 134.
[9] *Sup.* sec. ii.
[10] *Trans. Soc. Bib. Archaeol.* iii. 148.

its full name was Lubat-sakus, 'and *salus* we are told in W. A., II. ii. 32, 25, was the Assyrian *Caivanu* . . . . the Hebrew *Kyvn*, the Arabic *Keiwân* or Saturn.'[1] Here then we find Kiyun in the region of Karduniyas.[2] But the connection between the distant Saturn and the Sun, or rather between the Spirit of the Planet and the Sun-god, was always regarded as a close one, as is illustrated by another Babylonian name of the ill-omened star, Sakus-Utu, 'the eldest born of the Sun-god,' as if in the series of emanations from himself, he had sent out his first son the farthest into space. This peculiar circumstance exactly illustrates the special connection between Dionysos and the Sun on the one hand, and Dionysos and the planet Saturn on the other. Saturn was also called Mi, 'the Black,' and Cus,[3] 'Darkness,' in Karduniyas; and was, I apprehend, so styled not only on account of its comparatively feeble light, a reason which appears to be somewhat insufficient to account for such epithets, but also as connected with the nocturnal Sun called by the Akkadai Nin-dar,[4] and which in the Perath Valley, as in Kam, Martu, and Hellas, played an important part in religious-mythology. In this aspect the distant planet would be connected in idea with the Sun of the Underworld, the Sun of blackness and darkness.

To sum up the general identity of the religious systems of Aram and Kaldea: M. Lenormant observes that the great group of religions which may be called Kushito-Semitic or Euphratico-Syrian 'show the same fundamental ideas, and have the names of the great majority of the gods in common.'[5] He excellently remarks on the general concept of God:—'The idea of the Divine Being one, and

[1] *Trans. Soc. Archaeol.* iii. 169. 'Caivanu was Bel as the planet Saturn' (*Ibid.* 164).

[2] 'The fortress of Duniyas,' an early royal name.

[3] Cf. Kush, the 'Dark-coloured' son of Ham the 'Sunburnt.'

[4] Lenormant, *La Magie chez les Chaldéens*, 161.

[5] *Ibid.* 106.

universal, who mingles himself with the material world, which has emanated from his substance and not been created by him, is met with everywhere at the basis of belief. But the essence of this god, as in all ancient pantheisms, is at the same time one and many. He is a nature-god energizing in the whole universe and author of physical life, destroying his work each year, to renew it with the change of seasons; and these successive operations of destruction and renewal, in accordance with the pantheistic concept of his essence, he was regarded as producing, not in a world distinct from himself, but in his own substance, by a reaction on himself. To each phase of these workings a special divine name corresponded and a distinct substance, which became in the external form a special personification;' and after observing that the grand unity of system of the Perath and Tigra Vallies was unknown in Aram and Martu, he continues :—'Cause and prototype of the visible world, a nature-god has necessarily a double essence; he possesses the two principles of all terrestrial generation, the active principle and the passive principle, male and female; it is a duality in unity, a concept which, in accordance with the doubling of the symbols, has given birth to the idea of female divinities. The goddess, in the religions of the Euphratico-Syrian group is entitled the "manifestation" ['reflection' rather] of the male god to whom she corresponds. She does not differ from him essentially. . . . Thus in Chaldea and Babylonia, as in Syria and Phoenicia, every god is necessarily accompanied by a goddess who corresponds to him. These divine personages are not imagined separately, but in couples; and each of these couples forms a complete unity, a reflection of the unity. When the god has a solar character, the goddess has a lunar nature; if the one presides over the day, the other presides over the night; if the one personifies the elements regarded as active, fire

and air, the other personifies the passive elements, water and earth.'[1] Again, he speaks of 'the identity of the Chaldeo-Babylonian religion in its most ancient form with the religions which continued to bear sway without change over Syria, Phoenicia, and countries of the same race;'[2] of 'the affinity of the official Chaldeo-Babylonian religion with those of the Syrian, Canaanitish, and Arab peoples;'[3] of 'the Kushito-Semitic religion, sister of those of Syria and Phoenicia;'[4] and of 'the gods common to all the religions of the Euphratico-Syrian group.'[5] This great general affinity and connection of mythologico-religious personages is, I believe, admitted on all sides, but I give these quotations from the French scholar,[6] as embodying and expressive of the general result of modern scientific investigation into the matter. The foregoing particular instances will illustrate and confirm this view, if any confirmation be required; and thus we see that the Great Dionysiak Myth was not invented on the Phoenician seaboard any more than on the shores of the Aigaion, but can be traced back to Kaldea and its vicinity, a region the cradle of nations, and nurse and fountain-head of the civilization and religions of the world.

[1] *La Magie chez les Chaldéens*, 117–129.
[2] *Ibid.* 123.
[3] *Ibid.* 292.
[4] *Ibid.* 294.
[5] *Ibid.* 309.
[6] 'The sound scholar François Lenormant' (Dr. Goldziher).

APPENDICES.

APPENDIX A.

Note on the Vedic and Semitic Divinities of the Hellenik Pantheon.

It is a remarkable fact that, notwithstanding the unity of race and language of the Aryan Indians, Hellenes, and Latins, in very few instances did they adopt the same divinity and call him by the same name. This circumstance is lost sight of, because the several languages being in reality dialects of an earlier common-tongue, numberless miscellaneous words and names are being constantly and very properly identified. Taking, however, 20 leading Hellenik divinities, we find:—

Zeus	Jupiter	Dyaus
Ares	Mars	The Maruts
Helios	Sol	Surya
Eos	Aurora	Ushas
Athene		Ahana
Demeter		Dyava-Matar
Hephaistos		Yavishtha
Aphrodite		Duhita-Divah

The remaining 12, Apollon, Artemis, Asklepios, Dionysos, Eros, Hades, Herakles, Here, Hermes, Hestia, Kronos, and Poseidon, do not appear in the Vedic Hymns at all. Admitting, then, the above verbal identifications, (the last of which is certainly very dubious), it is next to be observed that these Vedic names do not represent 8 great Vedic divinities, but 4 only; Ahana being a rare variant name of Ushas, the Dawn, and the three last words being merely epithets. Thus Dyaus, the Maruts, Surya, and Ushas alone penetrated *iis nominibus* into Hellas and Italia. What a small residuum—one-fifth of the 20!

Take, conversely, 20 leading Vedic divinities, Dyaus, the Maruts, Surya, and Ushas reappear as noticed; and Varuna is present on Hellenik ground as Ouranos, who, however, cannot be considered as an Hellenik divinity in historical times. But where are Aditi, Agni, Aryaman, the Asvins, Indra, Mitra, Prithivi, Pushan, Rudra, Savitri, Soma, Tvashtri, Vayu, Vishnu, and Yama, in western regions? Agni, indeed, penetrates into Italia as a name—*ignis*, but not as a god. Mitra is also found in Persia, and is thence introduced in late times into the Roman Empire. Thus 5 out of 20 found their way into the West as gods in archaic times. If it be granted that Asklepios, Dionysos, Kronos, and Poseidon, not to mention Aphrodite and Hephaistos, who appear to be Semitic personages veiled in Aryan names,—were Semitic in origin; it follows, although the fact may be a strange one, that Semitic Asia bestowed as many, or even more divinities, or names of divinities on Hellas, than were common to the latter country and Aryan India. Of course, many Vedic, Hellenik, and Latin divinities may be *equated*; thus Mercurius may be said, truly or falsely, to be the analogue of Hermes; and the Dioskouroi may correspond to the Asvins. But that is altogether another matter; for such parallelism in no way depends upon any kinship of race or language.

APPENDIX B.

PART I.

The Principal Kamic Divinities.

AMEN. The Invisible God.
ANPU. Anubis: guardian of the dead. Jackal-headed.
ATEN. The Sun's Disk.
ATUM. The setting Sun.
HAPI. Neilos: the sacred river.
HAPI. Apis: the sacred bull.
HAR. Horos: the youthful Sun. Hawk-headed at times.
HATHAR. A kosmogonic Venus. Sometimes cow-headed
KHEM. Generative nature-power.
KHNUM. The divine solar breath. Ram-headed.
MAUT. The great mother-goddess.

NAT. Neith, celestial space: akin to Hathar.
NEBTA. Nephthys: the lower firmament.
NUT. The vault of heaven.
PTAH. Elementary creative-power.
RA. The 'Maker': Sol. Hawk-headed at times.
SEKHET. An infernal female divinity. Lion-headed.
SEB. Time.
SET. Typhon: in later times the Evil Principle.
TETI. Thoth: thought. Ibis-headed.
UASAR. Osiris: the kosmic Demiurge.
UASI. Isis: the same; feminine phase.

PART II.

The Principal Kaldeo-Assyrian Divinities.

ABZU. Apason: 1. Primeval wisdom. 2. The abyss.
ADARU. Cf. Adar-Malik: Assyrian Herakles; god of planet Saturn.
ANATU. Anaitis: female reflection of Anu.
ANU. Anos: Heaven and Time, 'Ancient of days,' Pater.
ASARU. Asoros: the upper expanse.
BILU. Bel, Baal: the active ruler of the world, Potentia, also called Elu.
BELTU. Baaltis, Mylitta: female reflection of Bilu, goddess-mother.
DAVKINA. Dakhe: 'The female earth,' wife of Hea.
DUMUZI. Tammuz: 'The Son of Life'; Sol, as dying in winter and at night.
HEA. Aos, Oe, Oannes: Lord of wisdom; Mens.
ILU. El, Ilos: God, Eloah, Allâh.
ISTARU. Astarte: goddess of love, war, and planet Venus; zodiacal Virgo.
KISARU. Kissare: the lower expanse.
LAKHMU. Kosmic force; his wife is Lakhamu.
MARUDUCU. Merodach: Warrior-messenger of Hea. God of planet Jupiter.
NABU. Nebo: 'Prophet,' Solar-wisdom, god of planet Mercury.
NERGALU. Nergal: Babylonian war-god; god of planet Mars.
RAMANU. Rimmon: the air-god; sometimes read 'Vul.'

SAMAS. Shemesh: Sol, called Dian-Nisi, 'Judge-of-men;' Hellenik Dionysos.

SINU. Lunus, a male moon-god; father of Samas.

TIHAMTU. Thanatth, Tauthe: Evil-Chaos, a drakontic opponent of the Gods.

PART III.

The Principal Vedic Divinities.

ADITI. The Infinite: mother of luminous gods.

AGNI. 'Ignis': the igneous principle.

ARYAMAN. A variant phase of Mitra.

ASVINS. The two sons of Asva, the Sun; cf. the Dioskouroi.

DYAUS. 'Zeus,' 'Ju'-piter, 'Tiw,' the 'Bright-one.'

INDRA. From *indu*, 'drop;' Zeus Ombrios, Jupiter Pluvius.

MARUTS. The Storm-winds; cf. Ares-Mars.

MITRA. A Light-god, the Persian Mithra.

PRITHIVI. The Earth.

PUŠHAN. A variant solar phase.

RUDRA. A variant phase of Agni.

SAVATRI. Sol, as the 'Inspirer.'

SOMA. The divine juice; Iranik 'Haoma,' Hellenik 'Omomi.'

SURYA. 'Helios,' the Sun-god.

TVASHTRI. A solar Hephaistos.

USHAS. 'Eos,' 'Aus': the Dawn, called Ahana, and Saranyu.

VARUNA. 'Ouranos': the veiling-heaven, and the Heaven-god.

VAYU. The gentler wind.

VISHNU. The Sun: as striding across heaven.

YAMA. The Setting Sun, lord of the Under-world.

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